

VOCAL SCORE.

THE
YEOMEN OF THE GUARD

Or, THE MERRYMAN AND HIS MAID.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

\$3.50

Vocal Score (complete)	...	...	Price, net	8s. Od.
Do. (bound)	...	...	" "	10s. 6d.
Pianoforte Score (complete)	...	...	" "	4s. Od.
Libretto	...	...	" "	1s. Od.

CHAPPELL & CO., Ltd.,

50, NEW BOND STREET, LONDON, W. 1.

AND SYDNEY.

***CHAPPELL & CO. Inc., NEW YORK**

All Rights under the Copyright Act, 1911, and the International Copyright Conventions are reserved. Applications for the right of performing the above Opera, including the use of band parts, must be made to Rupert D'Oyly Carte, Savoy Hotel, London, W.C.2.

Printed in the U. S. A.

Alma College
Library



VOCAL SCORE
OF
THE
YEOMEN OF THE GUARD;

OR,
THE MERRYMAN AND HIS MAID.

BY
W. S. GILBERT
AND
ARTHUR SULLIVAN.

Vocal Score	Price, net 8s. od.	|	Pianoforte Score	Price, net 4s. od.					
"	"	(Bound)	...	"	"	10s. 6d.	|	Libretto	"	"	1s. od.

CHAPPELL & CO., LTD., 50, NEW BOND ST., LONDON, W.1.

AND SYDNEY

CHAPPELL & CO. Inc., NEW YORK

*All Rights under the Copyright Act, 1911, and the International Copyright Conventions are reserved
Applications for the right of performing the above Opera, including the use of band parts, must be made to
Rupert D'Oyly Carte, Savoy Hotel, London. W.C. 2*

M
1503
.S949
Y3

THE YEOMEN OF THE GUARD;

OR,

THE MERRYMAN AND HIS MAID.

Dramatis Personæ.

SIR RICHARD CHOLMONDELEY (*Lieutenant of the Tower*)

COLONEL FAIRFAX (*under sentence of death*)

SERGEANT MERYLL (*of the Yeomen of the Guard*)

LEONARD MERYLL (*his Son*)

JACK POINT (*a Strolling Jester*)

WILFRED SHADBOLT (*Head Tailor and Assistant Tormentor*)

THE HEADSMAN

FIRST YEOMAN

SECOND „

FIRST CITIZEN

SECOND „

ELSIE MAYNARD (*a Strolling Singer*)

PHŒBE MERYLL (*Sergeant Meryll's Daughter*)

DAME CARRUTHERS (*Housekeeper to the Tower*)

KATE (*her Niece*)

Chorus of Yeomen of the Guard, Gentlemen, Citizens, &c.

SCENE Tower Green.

Date.—16th Century.

THE YEOMEN OF THE GUARD

CONTENTS.

	PAGE
OVERTURE	I

Art I.

NO.			
1.	INTRODUCTION AND SONG (<i>Phæbe</i>)	(When maiden loves she sits and sighs) ...	10
2.	{ DOUBLE CHORUS (<i>People and Yeomen</i>)	(Tower warders under orders)	15
	{ SOLO (<i>2nd Yeoman</i>)	(This the autumn)	19
3.	SONG WITH CHORUS (<i>Dame Carruthers and Yeomen</i>)	(When our gallant Norman foes)	25
4.	TRIO (<i>Phæbe, Leonard, and Meryll</i>)	(Alas! I waver to and fro)	29
5.	BALLAD (<i>Fairfax</i>)... ..	(Is life a boon?)	36
6.	CHORUS (<i>Entrance of Crowd, Elsie, and Point</i>)	(Here's a man of jollity)	40
7.	DUET (<i>Elsie and Point</i>)	(I have a song to sing, O)	44
8.	TRIO (<i>Elsie, Point, and Lieutenant</i>)	(How say you, maiden, will you wed) ...	53
9.	RECIT. AND SONG (<i>Point</i>)	(I've jibe and joke and quip and crank) ...	60
10.	RECIT. AND SONG (<i>Elsie</i>)	('Tis done! I am a bride)	63
11.	SONG (<i>Phæbe</i>)	(Were I thy bride)	70
12.	FINALE	(Oh, Sergeant Meryll, is it true—)	74

Art II.

1.	{ CHORUS	(Night has spread her pall once more) ...	111
	{ SOLO (<i>Dame Carruthers</i>)... ..	(Warders are ye?)	113
2.	SONG (<i>Point</i>)	(Oh! a private buffoon is a light-hearted loon)	119
3.	DUET (<i>Point and Wilfred</i>)	(Hereupon we're both agreed)	122
4.	BALLAD (<i>Fairfax</i>)	(Free from his fetters grim)	126
5.	QUARTET (<i>Kate, Dame Carruthers, Fairfax, and Sergeant Meryll</i>)	(Strange adventure!)	129
6.	SCENE (<i>Elsie, Phæbe, Dame Carruthers, Fairfax, Wilfred, Point, Lieutenant, Sergeant Meryll, and Chorus</i>)	(Hark! What was that, sir?)	132
7.	TRIO (<i>Elsie, Phæbe, and Fairfax</i>)	(A man who would woo a fair maid)	145
8.	QUARTET (<i>Elsie, Phæbe, Fairfax, and Point</i>) ...	(When a wooer goes a-wooing)	152
9.	DUET (<i>Dame Carruthers and Sergeant Meryll</i>)...	(Rapture! rapture!)	158
10.	FINALE	(Comes the pretty young bride)	164

The Yeomen of the Guard; or, THE MERRYMAN AND HIS MAID.

Written by
W. S. GILBERT.

OVERTURE.

Composed by
ARTHUR SULLIVAN.

Allegro brillante e maestoso.

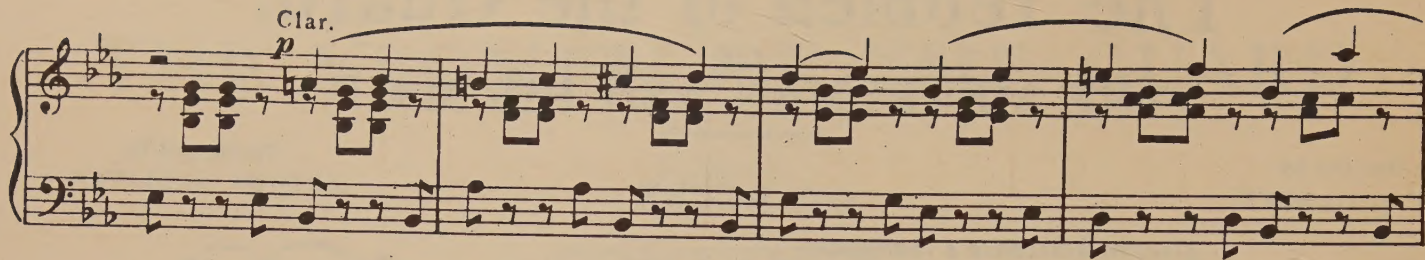
PIANO. *ff* Brass. *marcato*

Viol. *brillante* *ff*

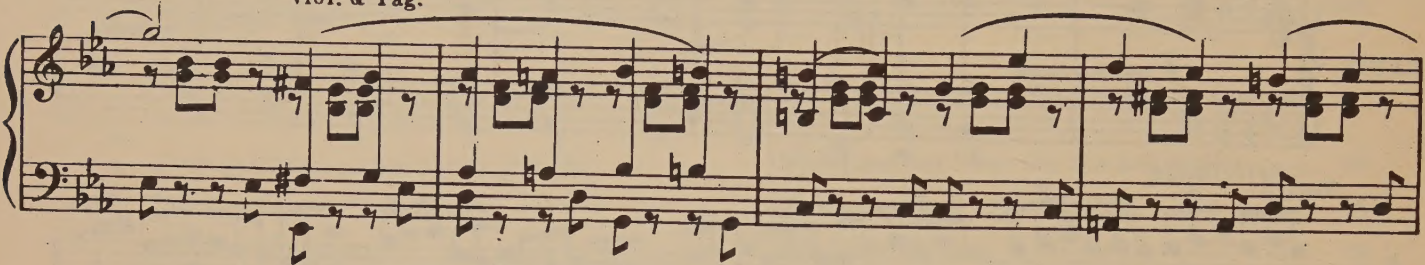
p

All Rights Reserved
Tous droits réservés

Clar.

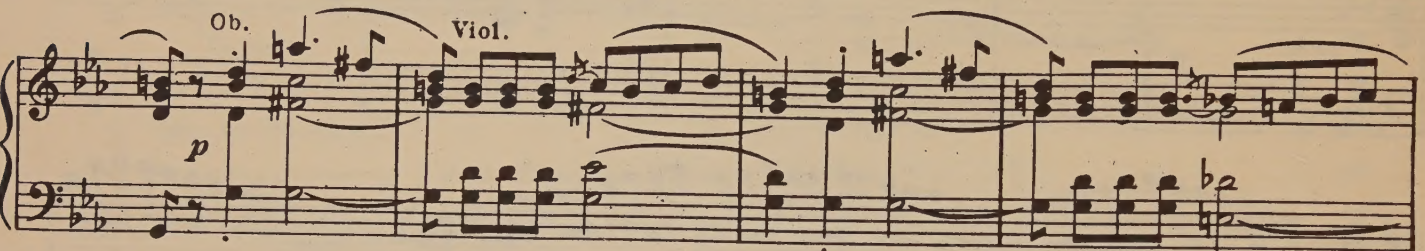
p

Viol. & Fag.

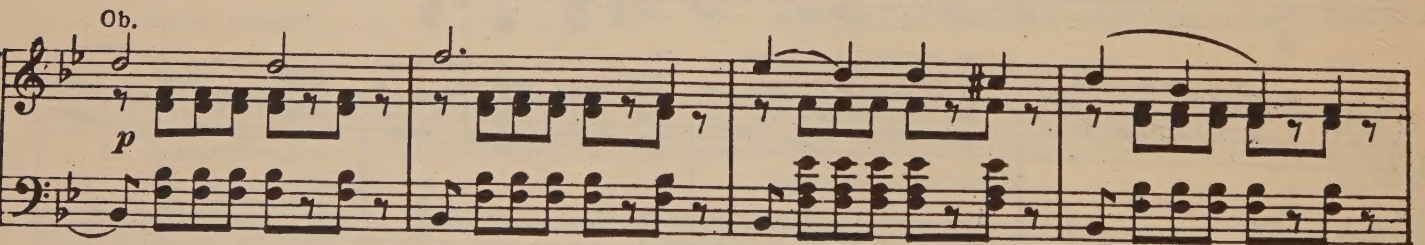


Ob.

Viol.

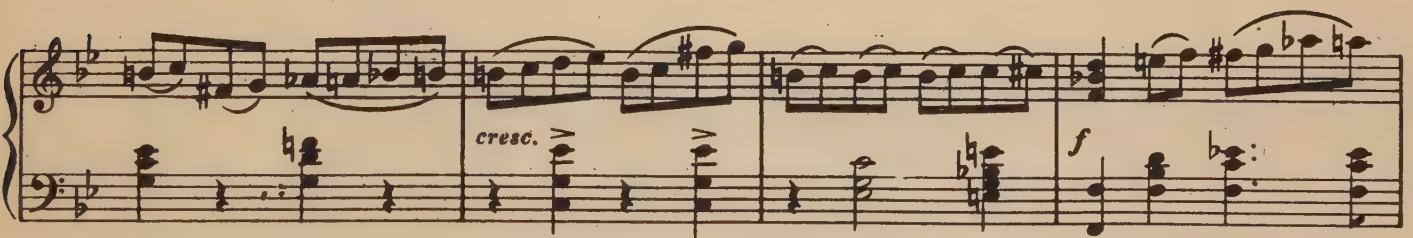
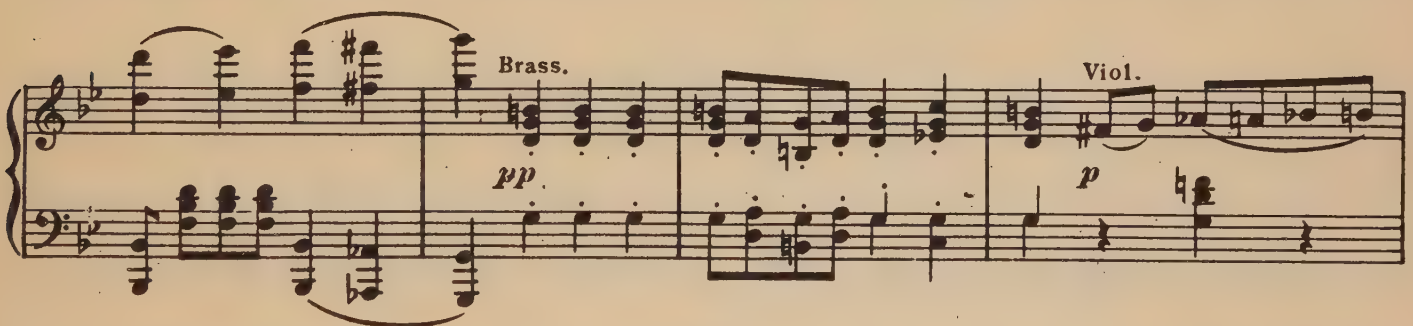
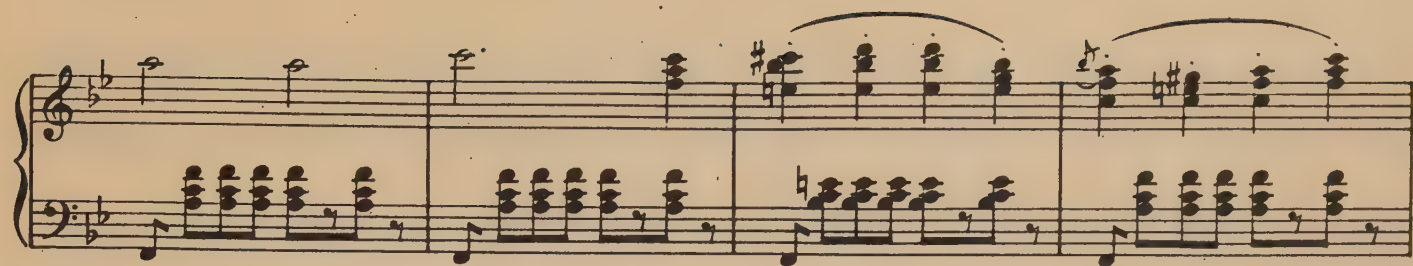
p

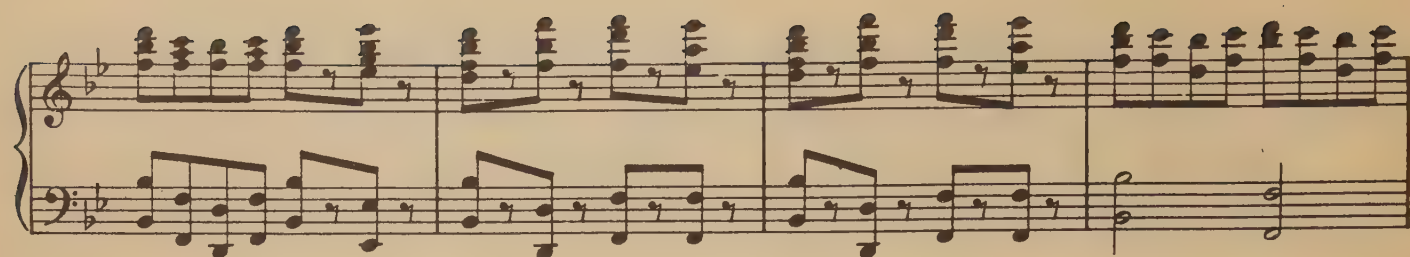
Ob.

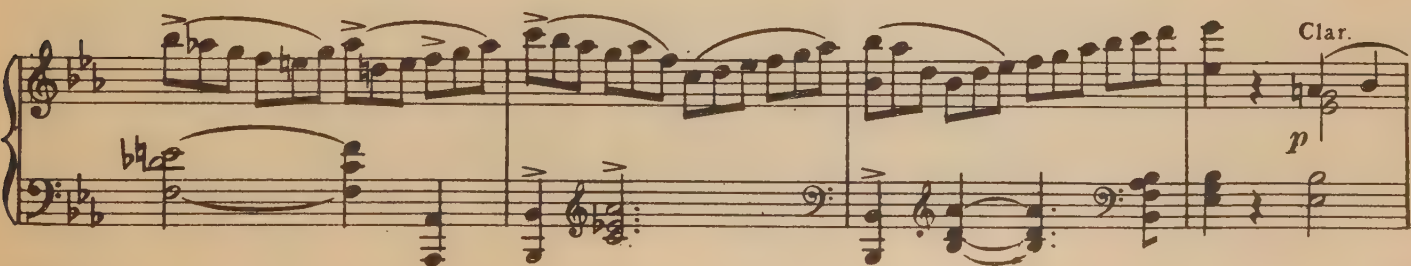
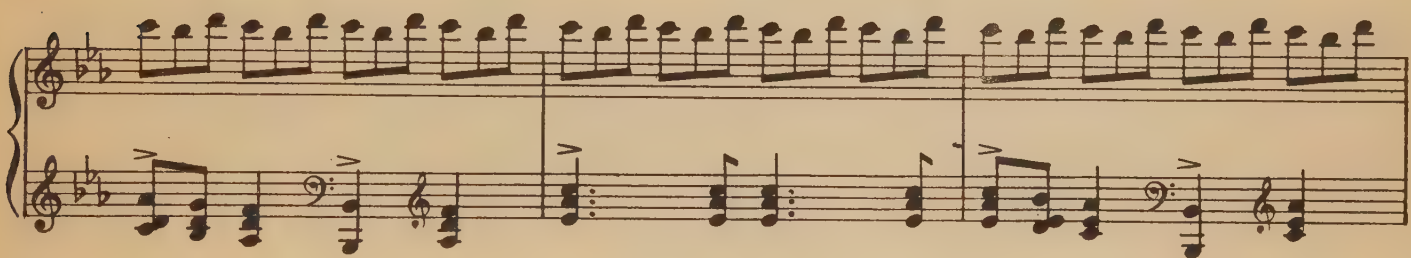
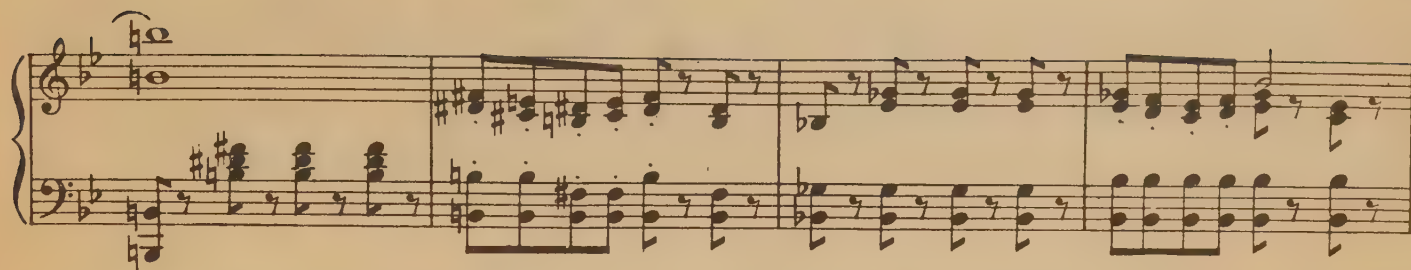
p

Fl.









Viol. Ob.

dim.

Clar. *p* *sempre dim.* *pp* Viol.

pp *pp* *pp* *pp*

pp Viola. *pp*

Ob & Clar. *f* *pp* Trombe. *pp* Fl. & Ob.

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It is a two-staff piece, with the piano (p) part on the left and the violin (v) part on the right. The piano part is in G major (one sharp) and 3/4 time. The violin part is in G major (one sharp) and 3/4 time. The score is marked 'cresc.' (crescendo) in both parts. The piano part features a series of chords and a melodic line, while the violin part features a series of chords and a melodic line. The score is written in a standard musical notation style, with notes, rests, and dynamic markings.

This musical score is for the piece 'L'Espresso' by Franz Liszt, from the 'Années de voyage' series. It is written for piano and cornet. The score is in 3/4 time and the key of B-flat major. The piano part features a melodic line with triplets and a bass line with chords. The cornet part has a melodic line with a crescendo and a bass line with chords. The score is marked with 'p' for piano and 'cresc.' for crescendo. The piece is in the key of B-flat major and 3/4 time. The score is marked with 'p' for piano and 'cresc.' for crescendo. The piece is in the key of B-flat major and 3/4 time.

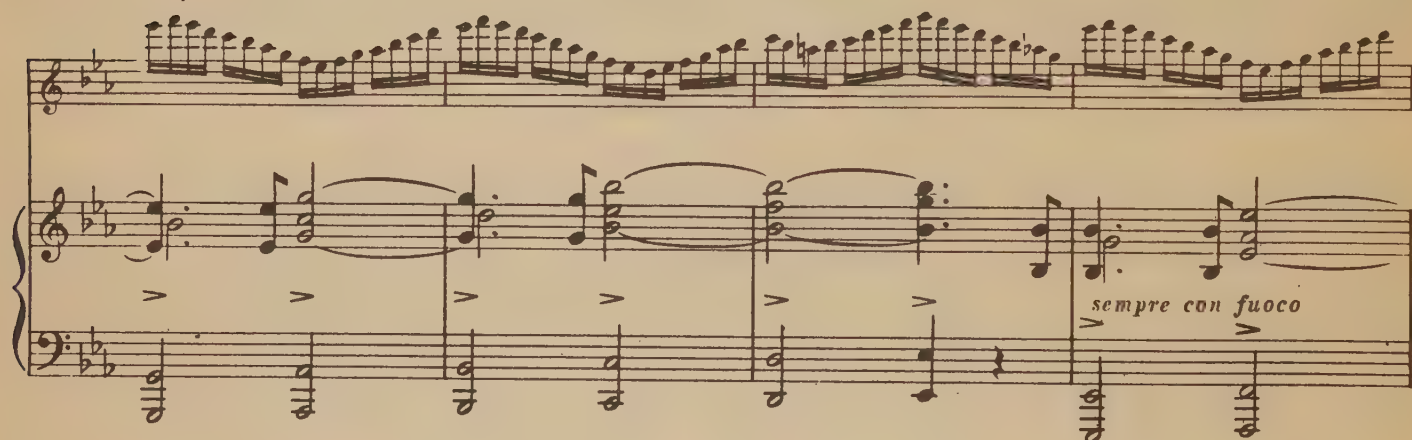
A musical score for the song "The Rose Tree". It features three staves: a vocal line at the top, a piano accompaniment in the middle, and a bass line at the bottom. The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line consists of a single melody line. The piano accompaniment includes chords and arpeggiated figures. The bass line provides a harmonic foundation with chords and a steady eighth-note pattern. The lyrics "The Rose Tree" are written below the bass line, with asterisks marking specific points in the music.

The image shows a page from a musical score for the opera 'L'Espresso' by Giuseppe Verdi. The score is written for Soprano/Alto voice and Piano. The key signature is B-flat major (two flats), and the time signature is 3/4. The vocal line is on a single staff, and the piano accompaniment is on two staves (treble and bass clef). The piano part includes a Tromba (Trumpet) entry marked 'p' and 'cresc. molto'.



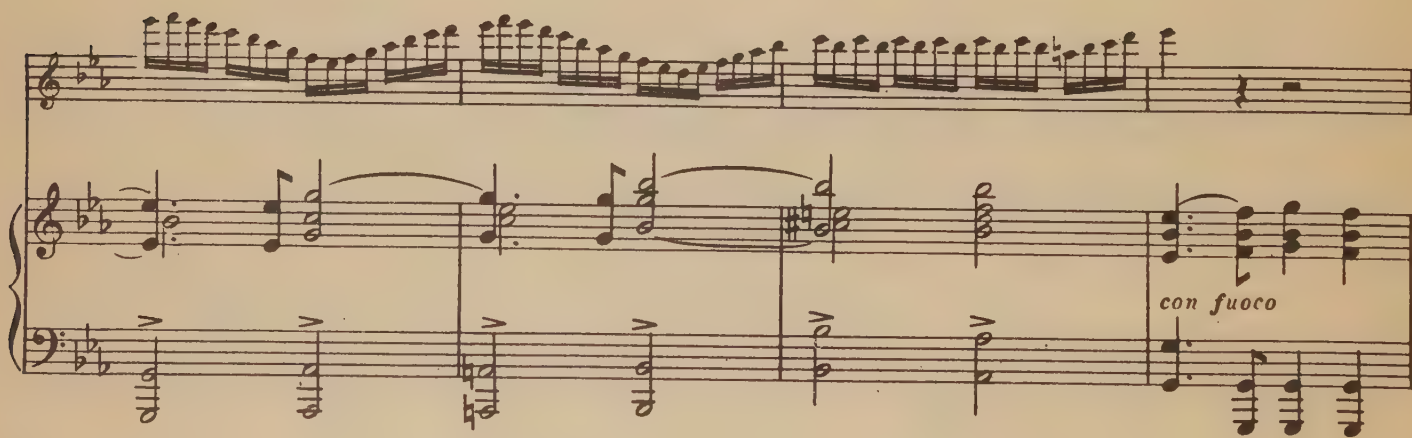
First system of musical notation. The top staff features a melodic line with eighth and sixteenth notes. The piano accompaniment in the bottom two staves includes chords and a bass line with a 'Pw.' marking. Performance instructions include 'TUTTI.' and 'con fuoco'. Dynamic markings 'cresc. molto' and 'ff' are present.

TUTTI. *con fuoco*
cresc. molto *ff*
Pw.



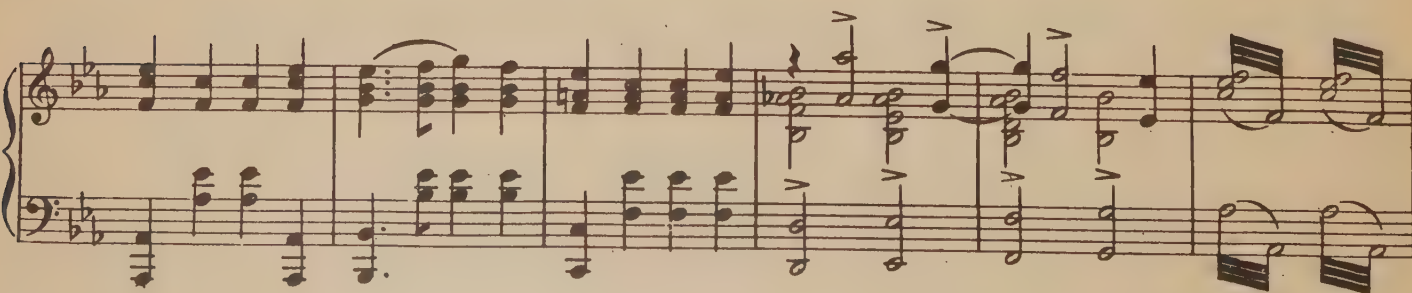
Second system of musical notation. The top staff continues the melodic line. The piano accompaniment features sustained chords in the right hand and a steady bass line in the left hand. The instruction 'sempre con fuoco' is written above the right hand.

sempre con fuoco

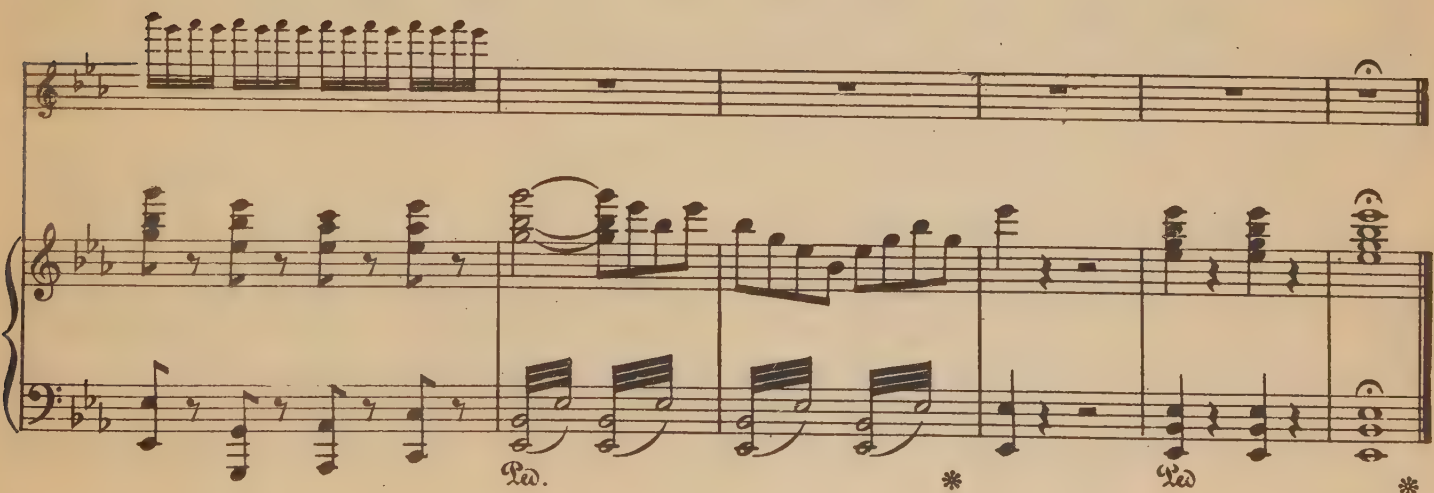
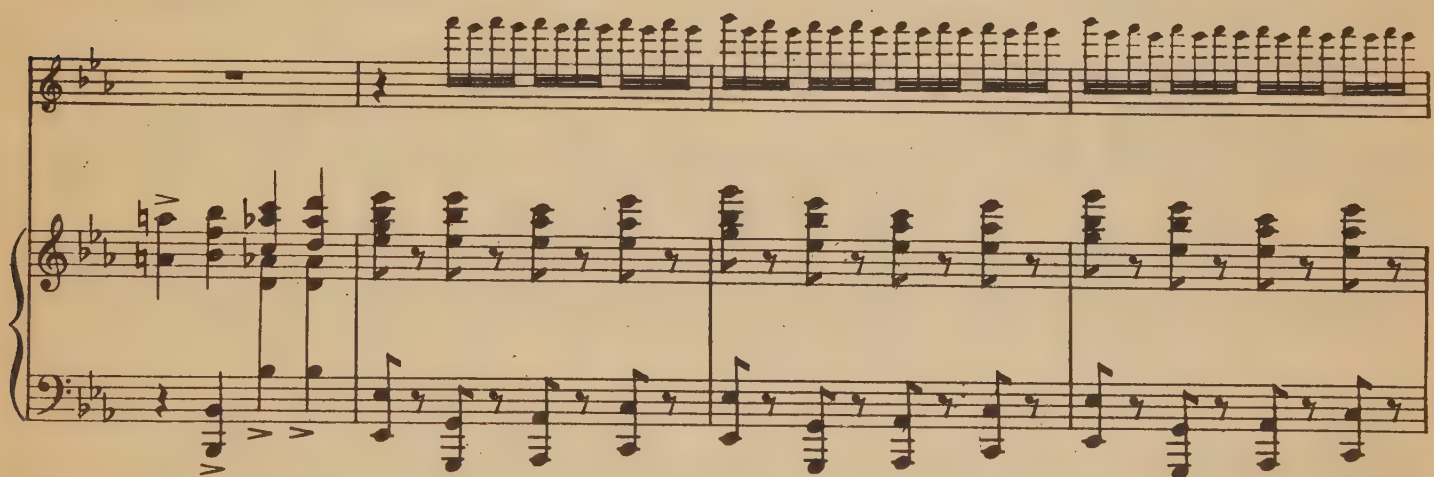
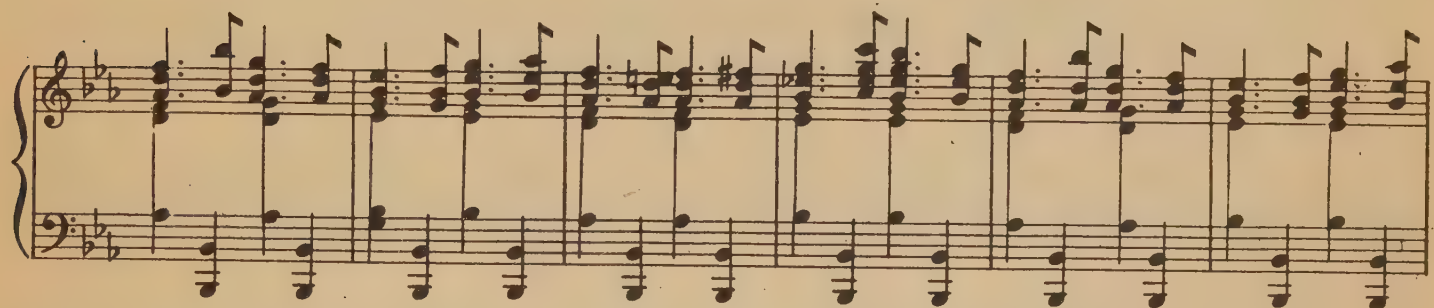


Third system of musical notation. The top staff continues the melodic line. The piano accompaniment features sustained chords in the right hand and a steady bass line in the left hand. The instruction 'con fuoco' is written above the right hand.

con fuoco



Fourth system of musical notation. The top staff continues the melodic line. The piano accompaniment features sustained chords in the right hand and a steady bass line in the left hand.



Act I.

Nº 1.

INTRODUCTION & SONG.—(Phoebe.)

Allegretto non troppo.

PIANO.

The musical score is written for piano and consists of five systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The first system begins with a forte (f) dynamic. The second and third systems continue the piano introduction with various chordal textures and moving lines. The fourth system features a prominent sixteenth-note arpeggiated figure in the left hand, marked with a piano (p) dynamic. The fifth system concludes the piece with sustained chords in the right hand and a simple bass line in the left hand.

PHOEBE.

1. When

1. When

maid-en loves, she sits and sighs, She wanders to and fro; Un-bid-den tear-drops

fill her eyes, And to all questions she re-plies, With a sad "heigh - ho!"

meno mosso

'Tis but a lit-tle word - "heigh - ho!"

a tempo

So soft, 'tis scarcely heard - "heigh-ho!" An i - dle breath- Yet

life and death May hang up - on a maid's "heigh - ho!"

C

An i - dle breath- Yet life and death May hang up - on a maid's "heigh - ho!"

2. When maid-en loves, she mopes a-part, As owl mopes on a

p

tree; Al-though she keen-ly feels the smart, She can-not tell what ails her heart, With its

sad "Ah me!"

meno mosso

'Tis but a fool-ish sigh—"Ah me!". Born but to droop and die—"Ah me!"

a tempo

Yet all the sense Of e - lo - quence Lies hid - den in a maid's "Ah

me!" Yet all the sense Of e - lo - quence Lies hid - den

in a maid's. "Ah me!" "Ah me!" "Ah me!"

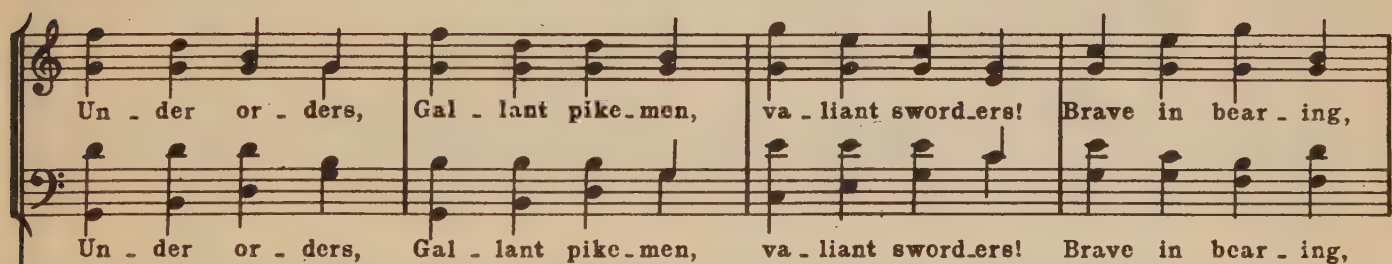
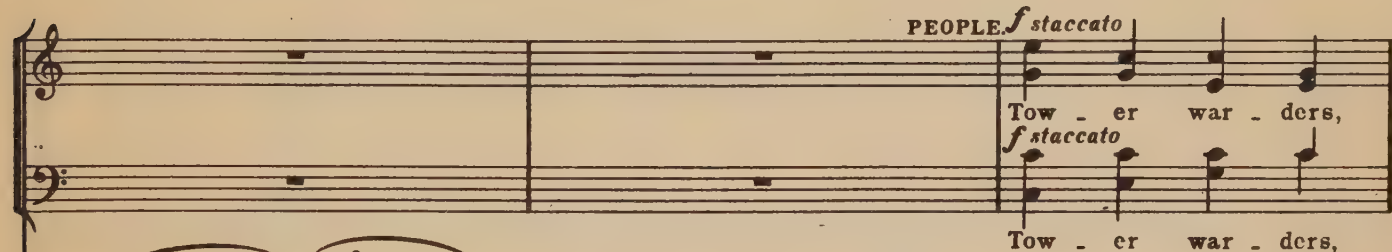
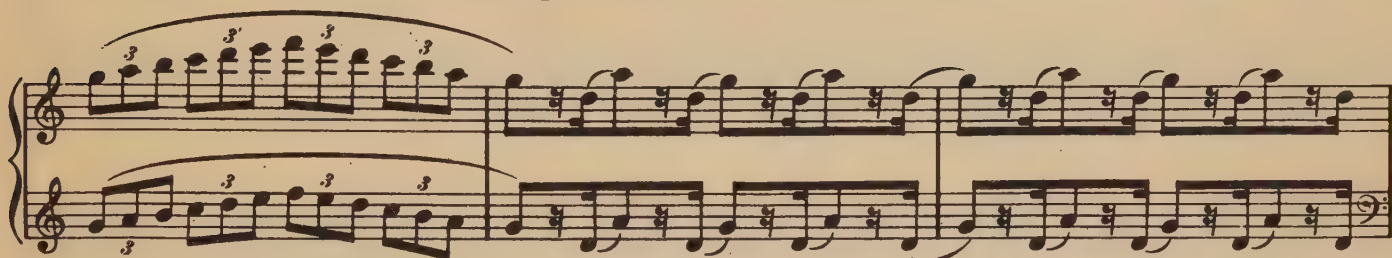
Yet all the sense Of e - lo - quence Lies hid - - den in a maid's "Ah

me!"

No. 2. DOUBLE CHORUS.—(People and Yeomen, with Solo 2nd Yeoman)

Allegro vivace.

PIANO.



Foe-men scar-ing, In their by-gone days of dar-ing! Ne'er a stran-ger

Foe-men scar-ing, In their by-gone days of dar-ing! Ne'er a stran-ger

There to dan-ger- Each was o'er the world a ran-ger: To the sto-ry

There to dan-ger- Each was o'er the world a ran-ger: To the sto-ry

Of our glo-ry Each a bold, a bold con-tri-bu-to-ry!

Of our glo-ry Each a bold, a bold con-tri-bu-to-ry!

YEOMEN.
TENORS.

In the au - tumn of our life, Here_ at rest in am - ple

BASSES.

In the au - tumn of our life, Here_ at rest in am - ple

clo-ver, We rejoice in telling o-ver Our im-pet-u-ous May and June.

clo-ver, We rejoice in telling o-ver Our im-pet-u-ous May and June.

B

In the eve - ning of our day, With the sun of life de - cli - ning,

In the eve - ning of our day, With the sun of life_ de - cli - ning, We re -

We re-call with out re-pi-ning All the heat of by-gone noon,

_call with _out re _ pi-ning All the heat of by-gone noon,

We re-call with out re-pi-ning, All the heat, We re-

We re _ call with _out re _ pi-ning, All the heat, We re-

- call, re-call All the heat of by-gone noon.

- call, re-call All of by-gone noon.

un poco rall.

- call, re-call All of by-gone noon.

un poco rall.

a tempo f

Piano introduction for the first system, featuring a treble and bass staff with chords and triplets.

C SOLO. 2nd YEOMAN.

This the au - tumn of our life, — This the eve - ning

Piano accompaniment for the second system, featuring a treble and bass staff with chords and triplets.

of — our day; Wea - ry we — of — bat - tle strife, —

Piano accompaniment for the third system, featuring a treble and bass staff with chords and triplets.

Wea - ry — we — of — mor - - - - tal fray. But our

Piano accompaniment for the fourth system, featuring a treble and bass staff with chords and triplets.

year_ is not so spent, And our days_ are not so fa - ded,

But that we with one con-sent, Were our lov - ed land in_v_a - ded,

Still would face a for - eign foe, As in days of long a - go, Still_ would

face a for - eign foe, As in days of long a - go, As in

days_ of long a - go, As in days_ of_ long a -

YEOMEN.

- go. Still would face a for - eign foe, As in days of long a -

Still would face a for - eign foe, As in days of long a -

f a tempo

PEOPLE.

Tow - er - war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

- go.

- go.

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing,

F

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

YEOMEN.

TENORS. *sost.*

This the au - tumn of our life, _____

BASSES. *sost.*

This the au - tumn of our life, _____

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

This the eve - ning of _____ our day,

This the eve - ning of _____ our day,

Ne'er a stran-ger There to dan-ger— Each was o'er the world a ran-ger:

Ne'er a stran-ger There to dan-ger— Each was o'er the world a ran-ger:

Wea - ry we of bat - tle strife

Wea - ry we of bat - tle strife

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

Wea - ry we of mor - tal

Wea - ry we of mor - tal

C

- to - ry! To the sto - ry Of our glo - ry Each a bold con - tri - bu -

- to - ry! To the sto - ry Of our glo - ry Each a bold con - tri - bu -

fray. This the au - - - tumn of our life,

fray. This the au - tumn of our life, This the eve - ning of our

f

- to - ry! Each a bold con - tri - bu - to - ry!

- to - ry! Each a bold con - tri - bu - to - ry!

— This the eve - ning of our day.

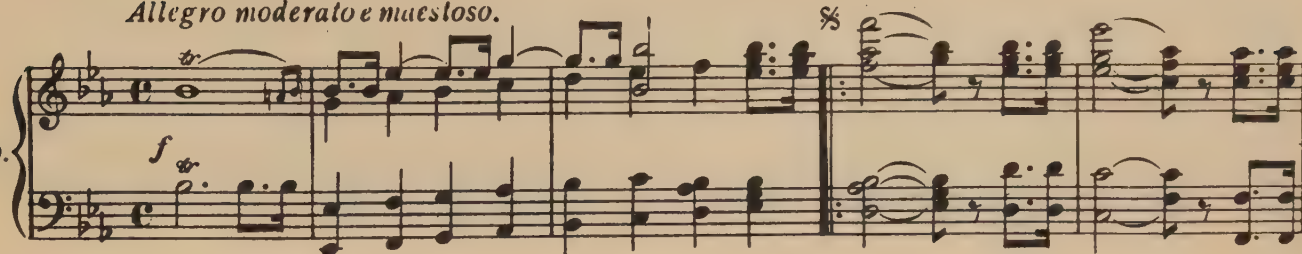
day, This the eve - ning of our day.

No 3.

SONG with CHORUS.— (Dame Carruthers and Yeomen.)

Allegro moderato e maestoso.

PIANO.



DAME CARRUTHERS.

1. When our gal-lant Normanfoes Made our mer-ry land their own, And the
 2. With - in its wall of rock The flow-er of the brave Have

Sax-ons from the Con-quer-or were fly-ing,
 perished with a con-stan-cy un-sha-ken.

At his bid-ding it a-rose, In its
 From the dun-geon to the block, From the

pan-o-pley of stone, A sen-ti-nel un-liv-ing and un-dy-ing. In -
 scaffold to the grave, Is a jour-ney ma-n-y gal-lant hearts have ta-ken. And the

- sen - si - ble, I trow, As a sen - ti - nel should be, Tho' a queen to save her head should come a -
wick - ed flames may hiss Round the he - roes who have fought For con - science and for home in all its

- su - ing; There's a le - gend on its brow That is e - lo - quent to me, And it
beau - ty; But the grim old for - ta - lice Takes lit - tle heed of aught That

tells of du - ty — done — and du - ty do - - ing,
comes not in the — mea - sure of its du - - ty.

"The screw may twist and the rack may turn, And

men may bleed and men may burn, O'er Lon - don town and its

gold - en hoard I keep - my - si - lent - watch and ward!"

TENORS & BASSES. *p*

The

O'er Lon - don town and all its hoard,

cresc.

screw may twist and the rack may turn, And men may bleed and

p

cresc.

O'er Londontown and all its hoard

men may burn, O'er Lon - don town and its gold - en hoard I

I keep my si - - lent, si - - lent watch and ward!

keep — my si - - lent watch — and ward!

2. *rall.* si - - lent - watch - and ward!

rall. watch — and ward!

8 *rall.* *p*

18577

Nº 4.

TRIO.—(Phœbe, Leonard and Meryll.)

Allegretto un poco agitato.

VOICE. PHOEBE.

A - las! I wa - ver to and fro— Dark

PIANO.

f *p*

dan - ger hangs up-on the deed! Dark dan-ger hangs up-on the deed!

LEONARD.

Dark dan-ger hangs up-on the deed!

MERYLL.

Dark dan-ger hangs up-on the deed!

Cresc.

LEONARD.

The scheme is rash and well— may fail; But ours are not the

p

*

hearts— that—quail— The hands that shrink—the checks that pale In hours—

cresc.

No, ours are not the hearts that

of need! No, ours are not the hearts that

No, ours are not the hearts that

And

*

quail, The hands— that shrink, the checks— that— pale, The hands— that

quail, The hands that shrink, the checks that pale, The hands that

quail, The hands that shrink, the checks that pale,— that

cresc.

shrink,— the cheeks that pale In hours— of need!

shrink,— the cheeks that pale In hours— of need!

pale,— the cheeks that pale In hours— of need!

f *p* *p*

MERYLL.

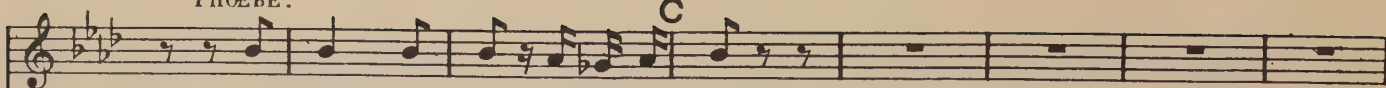
The

air I breathe to him I owe: My life is his— I count it naught!

dim.

Tw * *Tw* *

PHOEBE.



That life is his— so count it naught!

LEONARD.



That life is his— so count it naught!

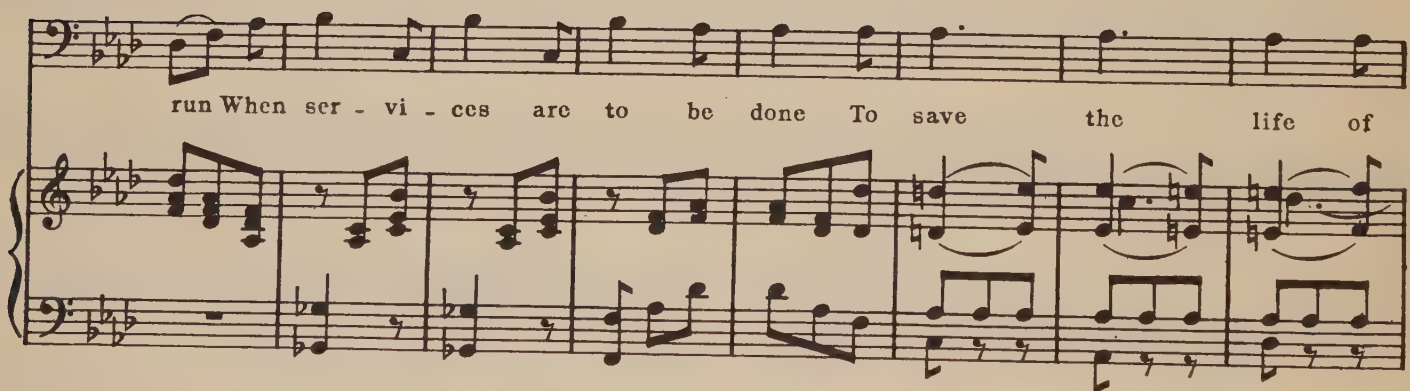
MERYLL.



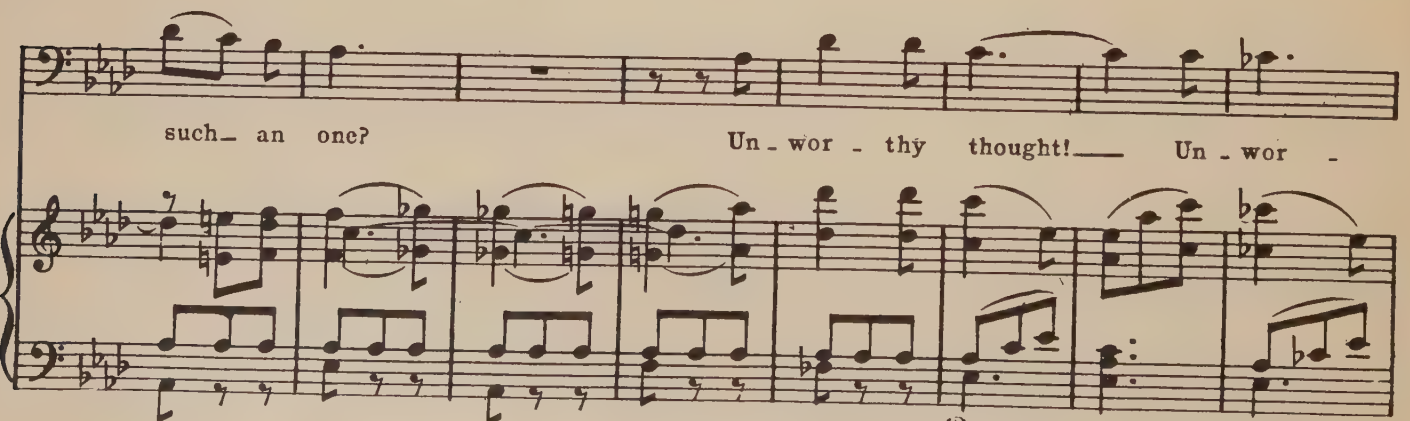
And shall I reckon on risks I



*



run When ser - vi - ces are to be done To save the life of



such— an one?

Un - wor - thy thought!— Un - wor -

No

No

PHOEBE & LEONARD.

D

And shall we reck - on risks we run - To save

- thy thought!

* *Ad.* *

the life of such an one? Un - wor - thy thought!

MERYLL.

Un - wor - thy thought!

Un - wor - thy thought!

Un - wor - thy thought!

PHOEBE.

p
We may suc - ceed - who can fore - tell? May heaven help our hope -
LEONARD.
We may suc - ceed - who can fore - tell? May heaven help our hope -
MERYLL.
We may suc - ceed - who can fore - tell? May heaven help our hope -

May heaven help our hope -
May heaven help our hope -
May heaven help our hope -
8.....

fare - well!
fare - well!
fare - well!
* Red. * Red.

May heaven help our hope—

help our hope— fare well!

help our hope— fare well!

help our hope— fare well!

dim.

p

No. 5.

BALLAD (Fairfax.)

Andante espressione.

VOICE.

1. Is life a

PIANO.

*f**p*

boon? If so, it must be - fal That Death, when_e'er he

call, Must — call too soon. Though four - score years he

give, Yet one would pray to live — An - o - ther moon! What

kind of plaint have I, Who per - ish in Ju - ly, Who per - ish

un poco rit. *a tempo*
in Ju - ly? I might have had to die, — Per -
colla voce

- chance, in June! I might have had to die, — Per - chance, in
p

June!
f *p*

2. Is life a thorn? Then count it not a whit! Nay,

count it not a whit! Man is well done _____ with it;

Soon _____ as he's born He should all means es - say To put the

plague a - way; And I, war - worn, Poor

rall. un poco

cap - tured fu - gi - tive, My life most glad - ly — give - I

colla voce

a tempo

might have had to live — An - o - ther morn! I

might have had to live, — to live An - o - ther morn!

colla voce *p* *f*

Nº 6.

CHORUS.—(Entrance of Crowd, Elsie and Point.)

Allegro con brio.

PIANO.

f

1st & 2nd SOPRANOS.

A Here's a man of jol - li - ty,

Give us of your qual - i - ty,

TENORS & BASSES.

Here's a man of jol - li - ty,

Jibe, joke, jol - li - fy!

Give us of your qual - i - ty,

Jibe, joke, jol - li - fy!

unis.

Come fool, fol-li-fy! If you va-pour va-pid-ly, Ri-ver run-neth ra-pid-ly,

Come fool, fol-li-fy! If you va-pour va-pid-ly, Ri-ver run-neth ra-pid-ly,

In-to it we-fling Bird who does-nt-sing! Give us an ex-per-i-ment

In-to it we-fling Bird who does-nt-sing! Give us an ex-per-i-ment

In the art of mer-ri-ment; In-to it we-throw Cock who does-nt-crow.

In the art of mer-ri-ment; In-to it we-throw Cock who does-nt-crow.

B Banish your ti_mid_i - ty, And with all ra_pid_i - ty

Give us quip and quid-di-ty-

Give us quip and quid-di-ty-

Wil - ly - nil - ly, O! Riv - er none can mol - li - fy;- In - to it we throw

Wil - ly - nil - ly, O! Riv - er none can mol - li - fy;- In - to it we throw

Fool who does_n't fol - li - fy, Cock who does_n't crow! Ban-ish your ti_mid_i - ty,

Fool who does_n't fol - li - fy, Cock who does_n't crow! Ban-ish your ti_mid_i - ty,

And with all ra-pid-i-ty Give us quip and quid-di-ty- Wil-ly-nil-ly, O! ———

And with all ra-pid-i-ty Give us quip and quid-di-ty- Wil-ly-nil-ly, O! ———

sf

Dialogue through.

pp

No 7.

DUET.— (Elsie and Point.)

Allegro con brio.

PIANO.

Red. * Red. * Red. * Red. *

POINT.

ELSIE.

I have a song to sing, O! —

Sing me your song, O! —

Red. *

POINT.

It is sung to the moon By a love-lorn loon, Who

Red. * Red. *

fled from the mock-ing thron, O! It's the song of a mer-ry-man, mop-ing mum, Whose

Red. * Red. * Red. *

soul was sad, and whose glance was glum, Who sipped no sup, and who craved no crumb, As he

Red. * *Red.* * *Red.* * *Red.* *

sighed for the love of a la - dye, Heigh - dy! Heigh - dy! Mis-e - ry me,

pp *Red.* *

lack-a - day - dee! He sipped no sup, and he craved no crumb, As he sighed for the love of a

Red. * *Red.* *

la - dye!

ELSIE.
2. I have a song to sing, O!

Red. *

POINT.

ELSIE.

What is your song, O? _____

It is sung with the ring Of the songs maids sing Who

* Red.

*

love with a love life - long, O! It's the song of a mer-ry-maid, peer-ly proud, Who lov'd a lord, and who

Red.

*

Red.

* Red.

* Red.

*

laugh'd a - loud At the moan of the mer-ry-man, mop - ing mum, Whose soul was sad, and whose

Red.

* Red.

* Red.

* Red.

*

glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a

Red.

* Red.

* Red.

*

la - dye! Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dee! He

pp

Red. *

sipped no sup, and he craved no crumb, As he sighed for the love of a la - dye!

Red. * *Red.* * *Red.*

POINT. ELSIE. POINT.

3. I have a song to sing, O! Sing me your song! O! _____ It is

sung to the knell Of a church-yard - bell, And a dole - ful dirge ding dong, O! It's a

* *Red.* *

song of a pop-in-jay, brave-ly born, Who turned up his no-ble nose with scorn At the

Ped. * Ped. * Ped. * Ped. *

hum-ble mer-ry-maid, peer-ly proud, Who lov'd a lord, and who laugh'd a-loud At the

Ped. * Ped. * Ped. * Ped. *

moan of the mer-ry-man, mop-ing mum, Whose soul was sad, and whose glance was glum, Who

Ped. * Ped. * Ped. * Ped. *

sipped no sup, and who craved no crumb, As he sighed for the love of a la-dye! Heigh-dy!

Ped. * Ped. * Ped. * Ped. *

Heigh - dy! mis-e-ry me, lack-a-day-dee! He sipped no sup, and he craved no crumb, As he

* Red. * Red. *

sighed for the love of a la - dye

ELSIE.
4. I have a song to sing, O!

Red.

POINT.

ELSIE.
Sing - me your song O! _____ It is sung with a sigh And a tear in the eye, For it

* Red. *

tells of a right-ed wrong, O! It's a song of the mer-ry-maid, once so gay, Who

Red. * Red. * Red. * Red.

turned on her heel and tripped a-way From the pea-cock popin-jay, brave-ly born Who turned up his no-ble

* Ped. * Ped. * Ped. * Ped. *

nose with scorn At the hum-ble heart that he did not prize; So she begged on her knees, with

Ped. * Ped. * Ped. * Ped. *

down-cast eyes, For the love of the mer-ry-man, mop-ing mum, Whose soul was sad and whose

Ped. * Ped. * Ped. * Ped. *

glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a la - dye!

Ped. * Ped. * Ped. * Ped. *

BOTH

Heigh - dy! Heigh - dy! Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he

1st SOPRANOS

Heigh - dy! Heigh - dy! Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he

p 2nd SOPRANOS

cresc.

Oo

TENORS & BASSES

Oo

*cresc.**cresc.**molto** *Red.** *Red.** *Red.*

*

sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

f
Ah!*f*
Ah!*Red.*

*

Red.

*

Mis - e - ry me, lack - a - day - dee! His pains were o'er, and he sighed no more, For he

Mis - e - ry me, lack - a - day - dee! His pains were o'er, and he sighed no more, For he

cresc.

cresc.

cresc.

cresc.

cresc.

The first system of the musical score consists of two vocal staves and two piano staves. The vocal staves have lyrics: "Mis - e - ry me, lack - a - day - dee! His pains were o'er, and he sighed no more, For he". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both marked with a crescendo (*cresc.*).

lived in the love of a la - dye! ———

lived in the love of a la - dye! ———

cresc.

cresc.

cresc.

cresc.

cresc.

The second system of the musical score continues the vocal melody and piano accompaniment. The vocal staves have lyrics: "lived in the love of a la - dye! ———". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, both marked with a crescendo (*cresc.*).

ff

The third system of the musical score features a piano accompaniment. The right hand has a melody, and the left hand has a bass line. The system is marked with a fortissimo (*ff*) dynamic.

No. 8.

TRIO.—(Elsie, Point, and Lieutenant.)

Allegro vivace.

LIEUTENANT.

VOICE.

PIANO.

How say you, mai - den,

will you wed A man a - bout to lose his head? For

half an hour You'll be a wife, And then the dower Is yours for

life. A head - less bride-groom why re - fuse? If

truth the po - ets — tell, Most bride - grooms, ere they

mar - ry, lose Both head and heart as well! A

ELSIE.

strange pro - po - sal you re - veal, It al-most makes my sen - ses

reel. A - las! I'm ve - ry poor in - deed, And

such a sum I sore - ly need. My mo - ther, sir, is

like to die, This mo - ney life may bring, Bear

this in mind, I pray, if I Con - sent to do this

thing! Tho' as a gen'ral rule of life I don't al - low my prom-ised wife, My

Ca *

love-ly bride that is to be, To mar-ry a - ny - one but me, Yet

if the fee is prompt - ly paid, And he, in well earnd grave,

With - in the hour is du - ly laid, Ob - jec - tion I will

waivel Yes, ob - jec - tion I will waivel

ELSIE.
Temp-ta - tion, oh, temp-ta - tion, Were we, I pray, in - tend-ed To shun, what-e'er our

POINT.
Temp-ta - tion, oh, temp-ta - tion, Were we, I pray, in - tend-ed To shun, what-e'er our

LIEUT.
Temp-ta - tion, oh, temp-ta - tion, Were we, I pray, in - tend-ed To shun, what-e'er our

sta - tion, Your fas - ci-na-tions splen-did; Or fall, when - e'er we view you,

sta - tion, Your fas - ci-na-tions splen-did; Or fall, when - e'er we view you,

sta - tion, Your fas - ci-na-tions splen-did; Or fall, when - e'er we view you,

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

- to you! Oh, temp - ta - tion,

- to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

- to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, Right in - to you!

Oh. temp -

Head o-ver heels, Head o-ver heels, Head o-ver heels,

Head o-ver heels, Head o-ver heels, Head o-ver heels,

8

sf *sf*

W * *W* *

- ta - tion, Oh, temp - - -

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head

W *

- ta - - - tion,

heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels,

W *

Oh, temp - ta - tion

heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels!

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver, o-ver heels!

Adagio * *Adagio* *

Piu lento
p Temp - ta - tion, oh, temp - ta - tion!

p Temp - ta - tion, oh, temp - ta - tion!

p Temp - ta - tion, oh, temp - ta - tion!

Piu lento
p *p* *p*

Adagio *

Adagio * *Adagio* *

Nº 9.

RECIT & SONG.—(Point)

Allegretto.

VOICE.

PIANO.

I've jibe and joke And quip and crank, For low.ly

folk And men of rank. I ply my

craft And know no fear, But aim my shaft At prince or

peer. At peer or prince — at prince or peer, I

aim my shaft and know no fear!

rall.

Allegretto non troppo vivace.

1. I've wis-dom from the East and from the West, That's
set a braggart quailing with a quip, The

subject to no ac-a-dem-ic rule; You may find it in the jeer-ing of a
up-start I can with-er with a whim, He may wear a mer-ry laugh up-on his

jest, Or dis-til it from the fol-ly of a fool. I can
lip, But his laugh-ter has an ec-ho that is grim! When they're

teach you with a quip; if I've a mind; I can trick you in - to learn - ing with a
offer'd to the world in mer - ry guise, Un - pleasant truths are swallowed with a

laugh; Oh win - now all my fol - ly, fol - ly, fol - ly, and you'll find A
will - For he who'd make his fel - low, fel - low, fel - low - creatures wise Should

grain or two of truth a - mong the chaff! Oh win - now all my fol - ly, fol - ly, fol - ly, and you'll find A
al - ways gild the phil - o - soph - ic pill! For he who'd make his fel - low, fel - low, fel - low - creatures wise Should

grain or two of truth a - mong the chaff! 1. 2. I can
al - ways gild the phil - o - sop - ic pill!

Nº 10.

RECIT. and SONG.—(Elsie.)

Moderato. *RECIT.*

VOICE. 'Tis.

PIANO.

done! I am a bride! Oh, lit - tle ring, That bear - est in thy

p a tempo

cir - clet all the glad - ness That lov - ers - hope for, and that po - ets

sing, What bringest thou to me but gold and sad - ness?

A bridegroom all unknown, save in this wise, To-day he dies! To-day, a-las, he

Allegro un poco agitato.

dies! Though tear and long-drawn sigh

Ill fit a bride, No sad-der wife than I The

whole world wide! Ah me! Ah

mel Yet maids there be Who would consent to

Ad. *

lose The ve - ry rose of youth, The flow'r of

life, To be, in hon - est truth, A wed - ded wife,

No mat - ter whose! _____ No mat - ter whose! _____

Ad. * Ad. *

Ah me, what pro - fit we, O maids that sigh, ——— Though

gold, ——— tho' gold should live, If wed - ded love ——— must

die?

Ere half an hour has rung, A wi - dow II ———

poco rall.

cresc. *colla voce* *f* *mp*

a tempo *f* *p*

18577

Ah heaven, he is too young, Too brave to die! Ah

me! Ah me! Yet

wives there be So weary worn, I trow, That they would scarce complain,

So that they could In half an hour at-tain To wi-dow-hood,

No mat - ter how! No mat - ter

Ad. * *Ad.* *

how! O wea - ry wives, Who

Ad. * *Ad.* * *Ad.* *

wi - dow - hood would win, Re - jice

Ad. * *Ad.* * *Ad.* * *Ad.* *

poco rall.
re - jice, that ye have time To wea - ry in!

colla voce *f* *mp* *p*

Ad. *

O wea - ry

wives, Who wi - dow - hood would win, Re - jice,

cresc.

brill.

Ossia.

- jice, O wea - ry, wea - ry wives, re -

re - jice, re - jice, O wea - ry, wea - ry wives, re -

- jice!

- jice!

N^o 11.

SONG.—(Phoebe.)

Allegro grazioso.

VOICE.

PIANO.

Were I thy bride, Then

all the world be side Were not too wide To hold my wealth of love— Were

I thy bride! Up on thy breast My

lov ing head would rest, As on her nest The ten der tur tle dove— Were

I thy bride! This heart of mine Would

Ped *

be one heart with thine, And in that shrine Our hap-pi-ness would dwell— Were

I thy bride! And all day long Our

lives should be a song: No grief, no wrong Should make my heart re-bel— Were

I thy bridel The sil - v'ry flute, The

me - lan - cho - ly lute, Were night owl's hoot To my low - whispered coo— Were

I thy bridel The sky - lark's trill Were

but dis - cord - ance shrill To the soft thrill Of woo - ing as I'd woo—

Were I thy bride The

ro - se's sigh Were as a car - rion's cry To lul - la -

- by Such as I'd sing to thee, Were I thy

bridel A fea - ther's press Were

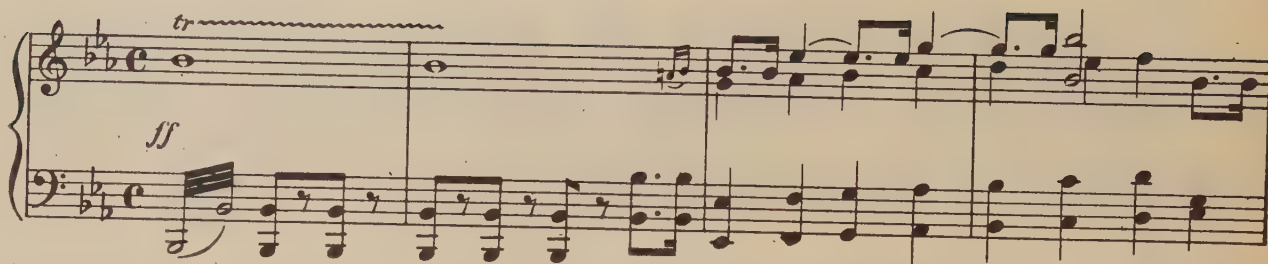
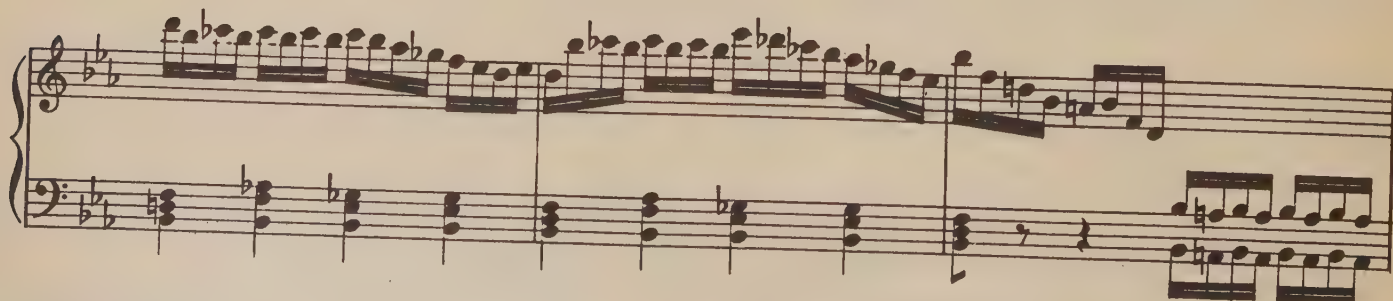
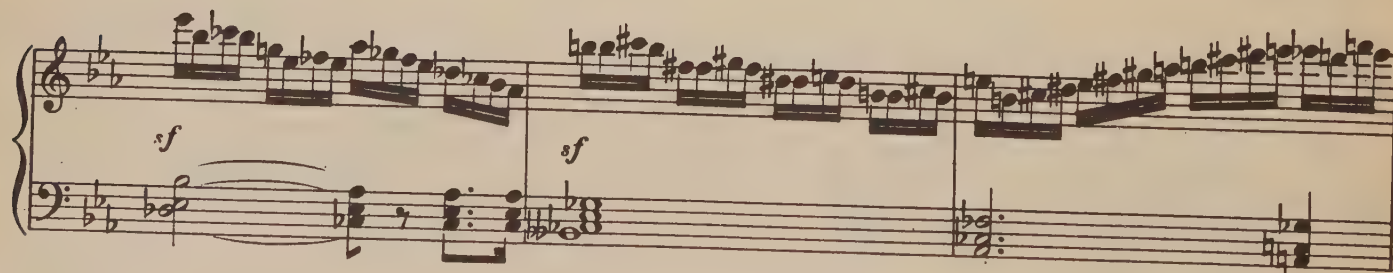
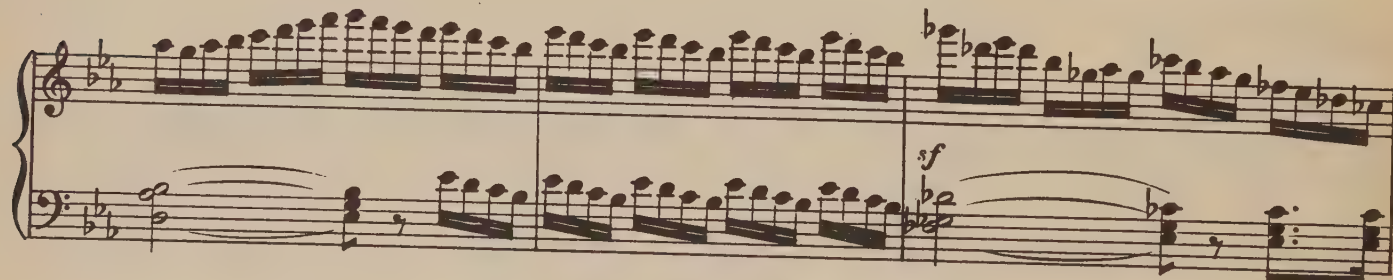
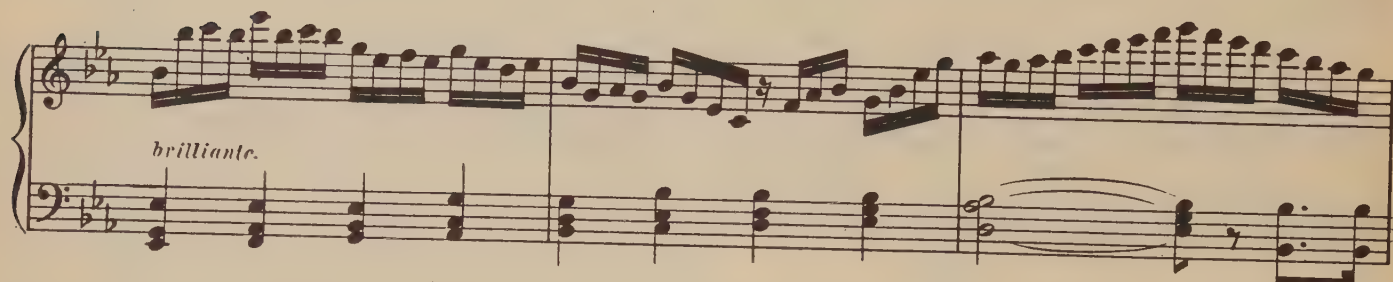
lead - en hea - vi - ness To my car - ess. But then, of course, you see I'm

not thy bridel

18577

Allegro maestoso.

PIANO.

*ff**tr**brillante.*

A *TENORS, unis.*

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in or-ders? Thy

CHORUS OF YEOMEN.
BASSES, unis.

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in or-ders? Thy

son, whose deeds of der-ring-do Are e-choed all the coun-try through, Has come to join the Tow-er

son, whose deeds of der-ring-do Are e-choed all the coun-try through, Has come to join the Tow-er

War-ders? If so, we come to meet him, That we may fit-ly greet him, And welcome his ar-ri-val here With

War-ders? If so, we come to meet him, That we may fit-ly greet him, And welcome his ar-ri-val here With

shout on shout and cheer on cheer, Hur-rah! Hur-rah! Hur-rah!

shout on shout and cheer on cheer, Hur-rah! Hur-rah! Hur-rah!

dim. *mf*

B MERYLL.

Ye Tow - er War - ders, nursed in war's a-larms,

p

Suck - led on gun - pow - der and wean'd on glo - ry, Be -

-hold my son, whose all - sub - du - ing arms

Have form'd the theme of ma - ny a song and sto - ry!

For - give his a - ged fa - ther's

pride; nor jeer His a - ged fa - ther's sym - pa - the - tic tear!

cresc.

f TENORS.

Leo - nard Mer - yll!

Leo - nard Mer - yll!

Daunt - less he in

f BASSES.

Leo - nard Mer - yll!

Leo - nard Mer - yll!

Daunt - less he in

time of pe - rill Man of pow - er, Knight - hood's flow - er,

time of pe - rill Man of pow - er, Knight - hood's flow - er,

Wel-come to the grim old Tower: To the
Wel-come to the grim old Tower: To the

wel - come
Tow - er, wel - come thou!
Tow - er, wel - come thou!

D FAIRFAX.
For-bear, my friends, and spare me this o - va - tion: I have small claim to such con - si - der -

- a - tion: The tales that of my prow-ess are nar - ra - ted Have been pro-di-gious - ly ex-ag-ger -

FAIRFAX.

- a - ted, pro - di - gious - ly ex - ag - ger - a - ted.

TENORS.

'Tis

BASSES.

'Tis

ev - er thus! Wher - ev - er va - lour true is found, True

ev - er thus! Wher - ev - er va - lour true is found, True

mo - des - ty will there a - bound.

mo - des - ty will there a - bound.

*p**rall.*

Andante allegretto.

1st YEOMAN. Didst thou not, oh, Leonard Mer-yll! Stand lost in last cam-

-paign, Res-cue it at dead-ly pe-ril- Bear it safe-ly back a-gain?

Leo-nard

Leo-nard

2nd YEOMAN. Didst thou not, when prisoner

Mer-yll, at his pe-ril, Bore it safe-ly back a-gain!

Mer-yll, at his pe-ril, Bore it safe-ly back a-gain!

ta - ken, And debarr'd from all es - cape, Face, with gal - lant heart un - sha - ken, Death in

most ap - pall - ing shape?

CHORUS OF MEN.

Leo - nard Mer - yll faced his pe - ril, Death in most ap - pall - ing
Leo - nard Mer - yll faced his pe - ril, Death in most ap - pall - ing

FAIRFAX.

Tru - ly I was to be pit - ied, Hav - ing but an hour to live,

shapel
shapel

I re-luc-tant-ly sub-mit-ted, I had no al-ter-na-

rall.

-tive! Oh! the tales that are nar-ra-ted Of my deeds of der-ring-

p

do, Have been much ex-ag-ger-a-ted, Ve-ry much ex-ag-ger-

a-ted, Scarce a word of them is true! Scarce a word of-them is

true!

f TENORS.

They are not ex-ag-ger-a-ted, Not at all ex-ag-ger-a-ted, Could not be ex-ag-ger-

f BASSES.

They are not ex-ag-ger-a-ted, Not at all ex-ag-ger-a-ted, Could not be ex-ag-ger-

più f

FAIRFAX:

Scarce a word of them is true!

- a - ted, Ev-'ry word of them is true!

- a - ted, Ev-'ry word of them is true!

RECIT. PHOEBE.

Leo-nard!

*Allegro.**sempre f*

RECIT.

FAIRFAX.

PHOEBE.

I beg your par - don? Don't you know me?

a tempo

FAIRFAX.

G

I'm little Phoe-be! Phoebe? Is this Phoebe? What, lit-tle

p

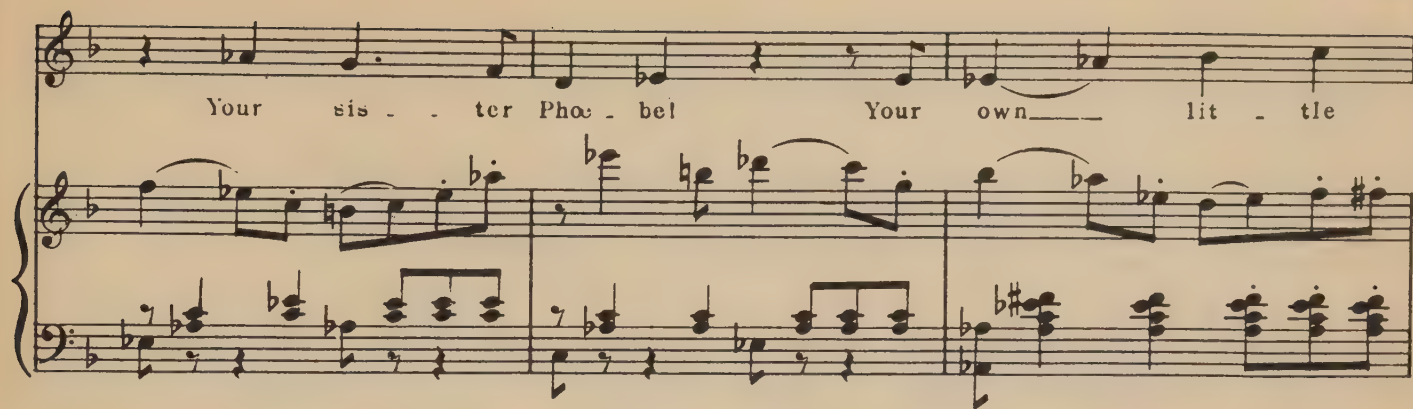
(Aside.)

Phoe - be? Who the deuce may she be?

WILFRED.

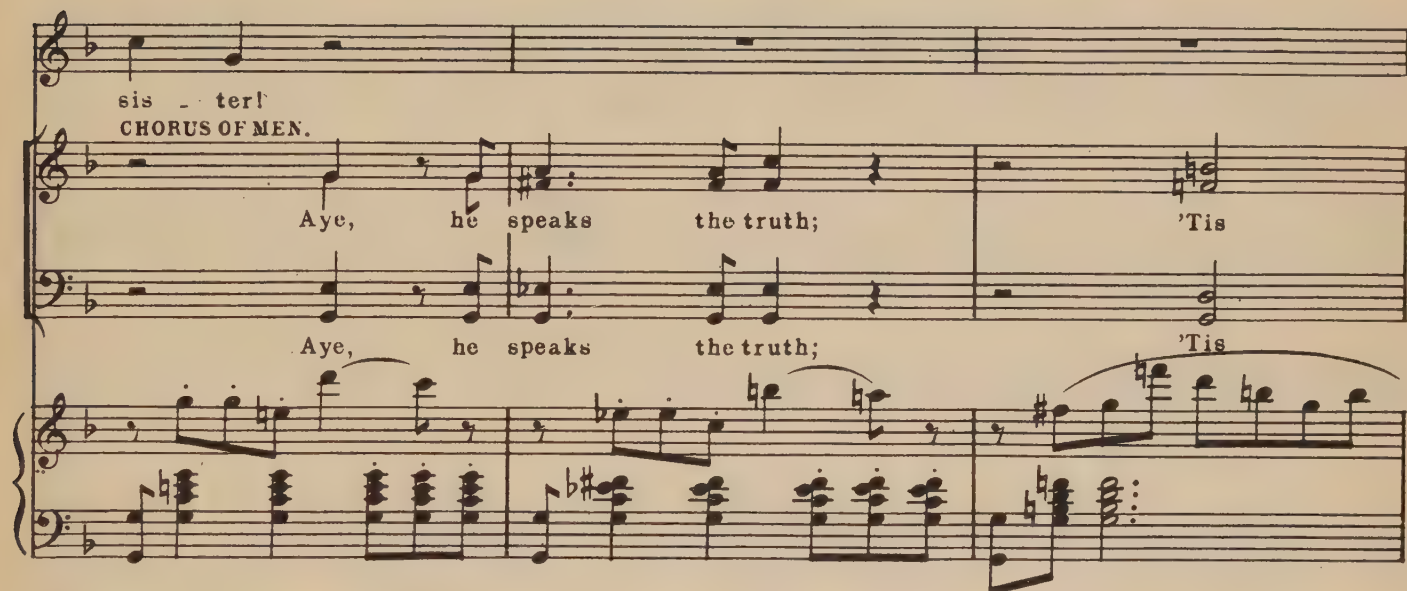
It can't be Phoe - be, sure - ly? Yes, 'tis Phoe - be-

Your sis - ter Phoe - bel Your own lit - tle



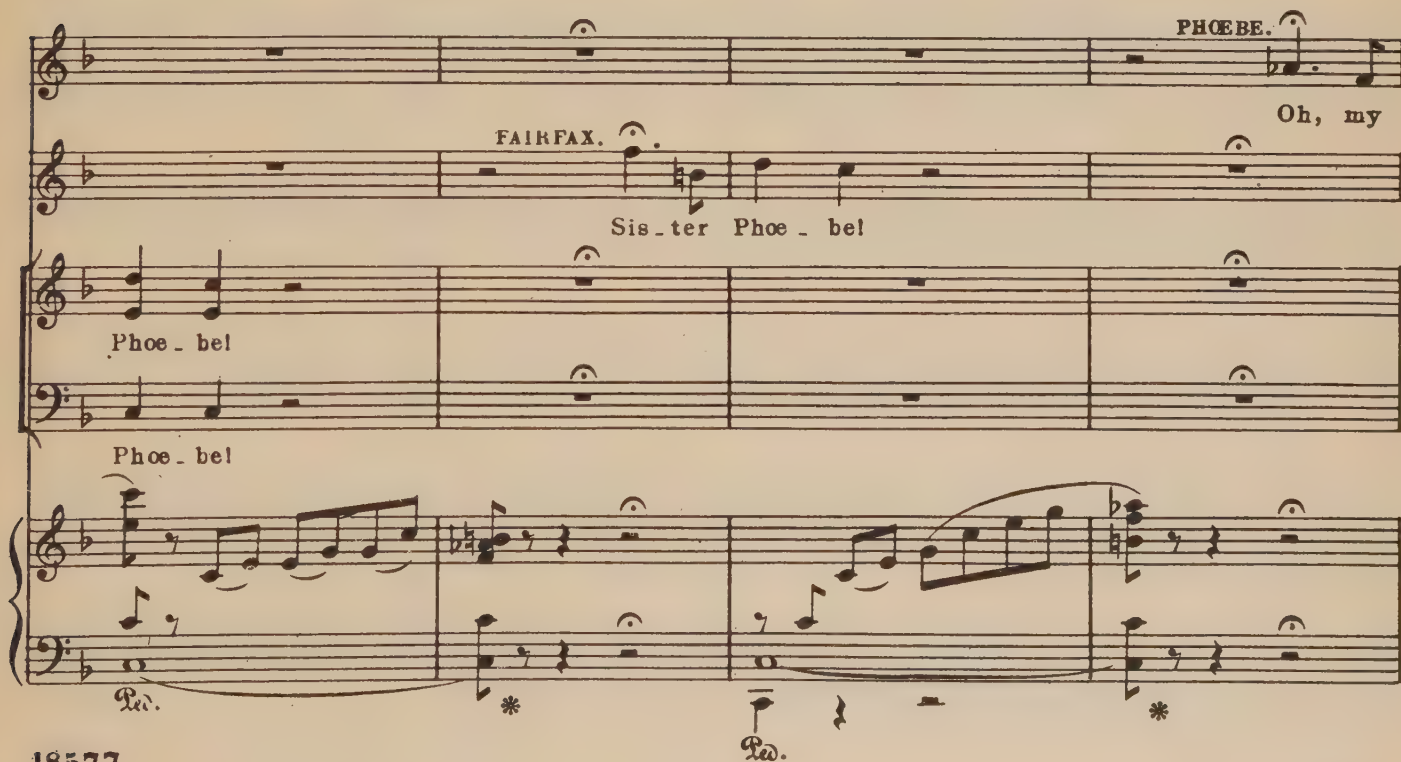
The first system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has the lyrics "Your sis - ter Phoe - bel Your own lit - tle". The piano accompaniment features a series of chords and moving lines in both hands.

sis - ter!
CHORUS OF MEN.
Aye, he speaks the truth; 'Tis
Aye, he speaks the truth; 'Tis



The second system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has the lyrics "sis - ter! CHORUS OF MEN. Aye, he speaks the truth; 'Tis Aye, he speaks the truth; 'Tis". The piano accompaniment continues with chords and moving lines.

PHOEBE.
Oh, my
FAIRFAX.
Sis - ter Phoe - bel
Phoe - bel
Phoe - bel
Rev. *



The third system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has the lyrics "PHOEBE. Oh, my FAIRFAX. Sis - ter Phoe - bel Phoe - bel Phoe - bel". The piano accompaniment includes a section marked "Rev." and asterisks. The system ends with a double bar line.

bro - ther! H So

Why, how you've grown! I did not re_cog_nize you!

sempre p

The first system of the musical score consists of three staves. The top staff is a vocal line in G major with a key signature of one sharp (F#) and a common time signature. It begins with the lyrics 'bro - ther!' followed by a whole rest, then a half note G, and continues with 'So'. The middle staff is another vocal line, also in G major, with lyrics 'Why, how you've grown! I did not re_cog_nize you!'. The bottom staff is a piano accompaniment in G major, starting with a piano dynamic marking 'p' and the instruction 'sempre p'. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

ma - ny years! Oh, my bro - ther!

Oh, my

The second system continues the musical score. The top vocal staff has lyrics 'ma - ny years!' followed by a whole rest, then 'Oh, my bro - ther!'. The middle vocal staff has a whole rest followed by 'Oh, my'. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand.

Oh, bro - ther! Oh, bro - ther!

sis - ter! Oh, sis - ter! Oh, sis - ter!

The third system of the musical score. The top vocal staff has lyrics 'Oh, bro - ther! Oh, bro - ther!'. The middle vocal staff has lyrics 'sis - ter! Oh, sis - ter! Oh, sis - ter!'. The piano accompaniment continues with the same eighth-note pattern in the right hand and a bass line in the left hand.

WILFRED.

Aye, hug him, girl! There are

p

FAIRFAX.

three thou mayst hug— Thy fa _ ther and thy bro _ ther and— my _ self. Thy _

f

_ self, for _ sooth? And who art thou thy _ self?

p

WILFRED.

PHOEBE.

Good sir, we are be _ troth'd, Or more or

p

WILFRED.

less— But rather less than more. To thy fond care I

Moderato.

p

RECIT.

do commend thy sis - ter. Be to her An

e - ver-watchful guardian— ea - gle-eyed! And when she feels (as some-times she does feel)

K u tempo moderato

Disposed to in - discrim - ate ca - res, Be thou at hand to take those favours from her.

CHORUS of MEN. Be

Be

a tempo moderato

PHOEBE, *tenderly*.

Yes, yes, Be thou at hand to take those favours from me.

thou at hand to take those favours from her.

thou at hand to take those favours from her.

*p**Allegro non troppo.*1st Verse WILFRED. To
2nd Verse PHOEBE.thy fra - ter - nal care— Thy sis - ter I com - mend;—
a - mia - ble I've grown, — So in - no - cent as well, —From ev - 'ry lurk - ing snare— Thy love - ly charge de - fend:
That if I'm left a - lone— The con - se - quen - ces fell No

And to a - chieve this end, Oh! grant, I — pray, this boon— Oh
 mor - tal can fore - tell, So grant, I — pray, this boon— Oh

grant this boon— She shall not quit thy sight, From
 grant this boon— I shall not quit thy sight,

morn to af - ter - noon— From af - ter - noon to night— From seven o'clock to two— From

two to e - ven - tide— From dim twilight to 'leven at night, From dim twilight to 'leven at night {She
 I

cresc.

CHORUS of MEN.

shall not quit thy side!

From morn to af - ter - noon = From

From morn to af - ter - noon = From

af - ter - noon to 'leven at night She shall not quit thy side!

af - ter - noon to 'leven at night She shall not quit thy side! 2nd Verse. PHOEBE. So

2. FAIRFAX.

With bro - therly read - i - ness, For my fair sis -

p

-ter's sake, — At once — I — an - swer

"Yes" — That task I un - - der - - take —

M
My word I ne - ver break — I free - ly grant that boon, — And

rall. (*Tenderly*) *sostenuto* (*Kiss.*) (*Kiss.*)
I'll re - peat my plight — From morn to af - ter - noon — From af - ter - noon to night — From

pp rall. *p un poco più lento*

(Kiss)

(Kiss) *Animato.*

sev'n o'clock to two— From two to eve-ning meal— From dim twi-light to 'leven at night, From

dim twi-light to 'leven at night, That com - pact I will seal.

CHORUS OF MEN.
f TENORS.

From morn to

f BASSES.

From-morn to

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

boon!

boon!

Andante.

pp

The musical score for 'The Song of the Lark' is presented in two systems. The first system features a treble staff with a melodic line and a bass staff with a piano accompaniment. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts with a half note G4, followed by a half note A4, and then a half note B4. The bass staff begins with a bass clef and a piano dynamic marking. The accompaniment consists of a series of eighth notes and sixteenth notes, creating a rhythmic pattern. The second system continues the melody and accompaniment, with the treble staff showing a melodic line and the bass staff showing a piano accompaniment. The key signature remains two flats, and the time signature is common time. The score is written in a clear, legible style, with notes and rests clearly defined. The overall mood is peaceful and contemplative, reflecting the 'Lullaby' character of the piece.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment and a vocal line. The piano part is in the bass clef, and the vocal part is in the treble clef. The key signature is one flat (B-flat), and the time signature is 2/4. The piano part features a rhythmic pattern of eighth and sixteenth notes, often with triplets. The vocal line consists of a single melody line. The score is divided into four measures, each with a piano part and a vocal part. The first measure starts with a piano part and a vocal part. The second measure has a piano part and a vocal part. The third measure has a piano part and a vocal part. The fourth measure has a piano part and a vocal part. The piano part is marked with a "P" and the vocal part is marked with a "V".

A musical score for "The Rose Tree" featuring a treble and bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in the treble clef, while the accompaniment is in the bass clef. The piece includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some handwritten-style markings below the bass staff, possibly indicating fingerings or performance instructions.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of 16 measures. The first measure is a whole note chord (G4, B4, D5). The second measure is a half note chord (G4, B4, D5). The third measure is a half note chord (G4, B4, D5). The fourth measure is a half note chord (G4, B4, D5). The fifth measure is a half note chord (G4, B4, D5). The sixth measure is a half note chord (G4, B4, D5). The seventh measure is a half note chord (G4, B4, D5). The eighth measure is a half note chord (G4, B4, D5). The ninth measure is a half note chord (G4, B4, D5). The tenth measure is a half note chord (G4, B4, D5). The eleventh measure is a half note chord (G4, B4, D5). The twelfth measure is a half note chord (G4, B4, D5). The thirteenth measure is a half note chord (G4, B4, D5). The fourteenth measure is a half note chord (G4, B4, D5). The fifteenth measure is a half note chord (G4, B4, D5). The sixteenth measure is a half note chord (G4, B4, D5). The score is written in ink on aged paper. There are some markings below the staves, including a 'C' in a circle, a star, and a 'C' in a circle. The number '18527' is written in the bottom left corner.

1st & 2nd SOPRANOS.

The pri - s'ner comes

to meet his doom;

The

TENORS & BASSES.

The pri - s'ner comes

to meet his doom;

The

* * *

* * *

* * *

block, the heads-man, and the tomb.

The fun - 'ral bell be - gins to

block, the heads-man, and the tomb.

The fun - 'ral bell be - gins to

* * *

* * *

* * *

* * *

toll;

May Heav'n have mer - cy on his soul!

toll;

May Heav'n have mer - cy on his soul!

* * *

* * *

* * *

* * *

* * *

mer - cy...

May Heav'n have mer - - cy

May Heav'n have mer - - cy

on his

on his soul!

on his soul!

ELSIE.

Oh,

Mer - cy, — thou whose smile — has — shone So many a cap-tive heart up -

trem.

p

-on; Of all im - mured with - in — these — walls, To —

18577.

day the ve - ry wor - thiest falls. SOPRANOS. *p* Oh, Mer - cy, — thou whose

TENOR & BASSES. *p* Oh, Mer - cy, — thou whose

Oh, Mer - cy, — thou whose

smile — has — shone So ma - ny a cap - tive heart up - on; — Of

smile — has — shone So many a cap - tive heart up - on; — Of

smile - has shone So many a cap - tive heart up - on; — Of

all im - mured with - in these — walls The wor -

cresc. all im - mured with - in these walls, The

cresc. all im - mured with - in these walls, The

thiest, wor - thiest falls. Oh, ve - ry wor - thiest falls. Oh,

dim. *p*

Oh, Mer - cy. Mer - cy, oh, Mer - cy. Mer - cy, oh, Mer - cy.

dim. *p*

dim. *p*

Doppio movimento
Allegro agitato

FAIRFAX.

My lord! my lord! I

ff *fp*

know not how to tell The news I bear! I and my

comrades sought the pris'ner's cell— He is not

cresc.

CHORUS.

there! He is not there! They sought the pris - 'ner's

He is not there! They sought the pris - 'ner's

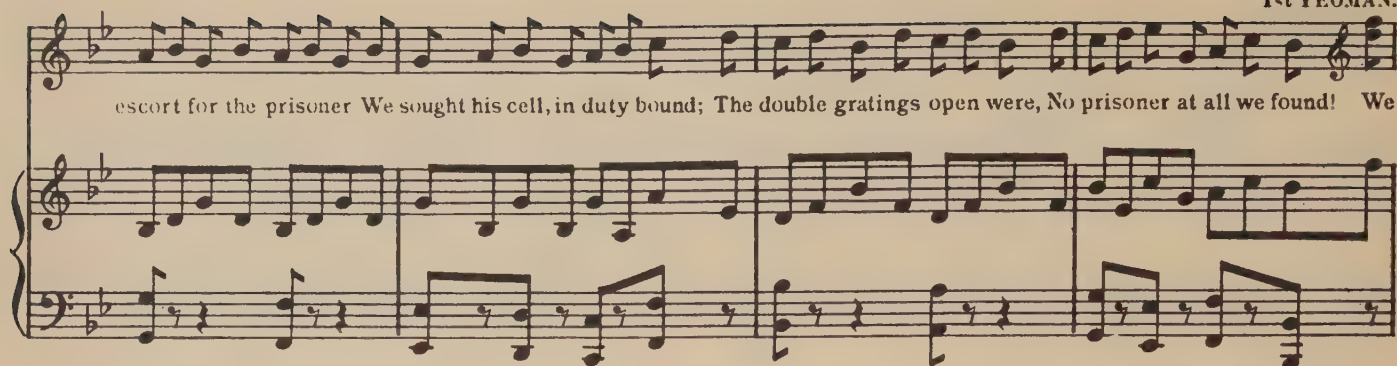
f

cell- he is not there! As

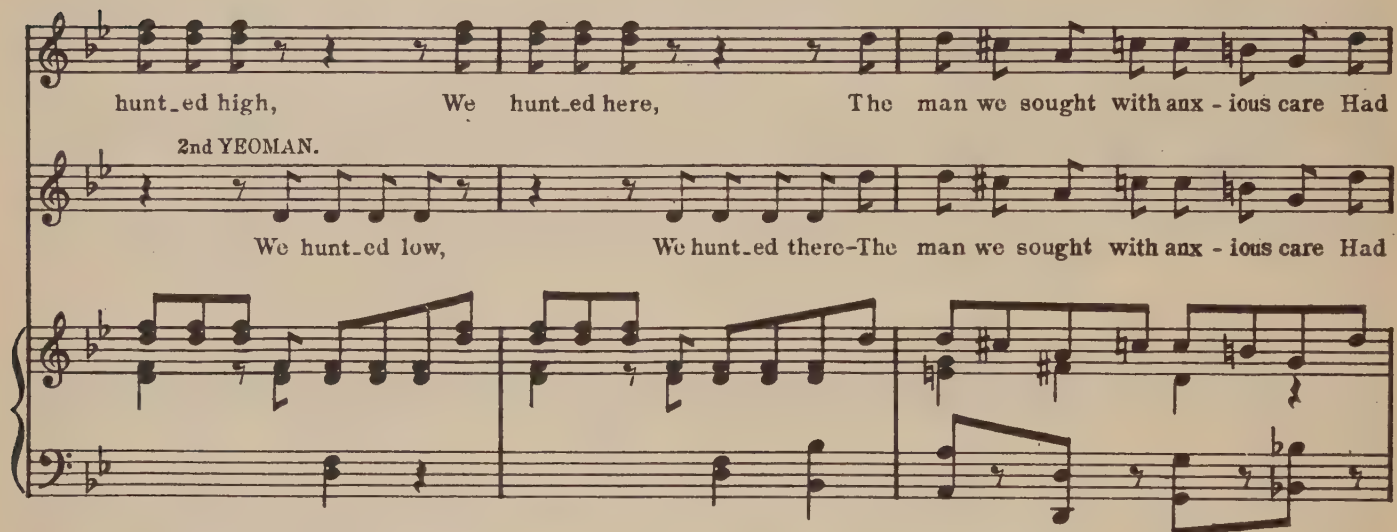
cell- he is not there!

REAIRFAX 1st & 2nd YEOMEN.

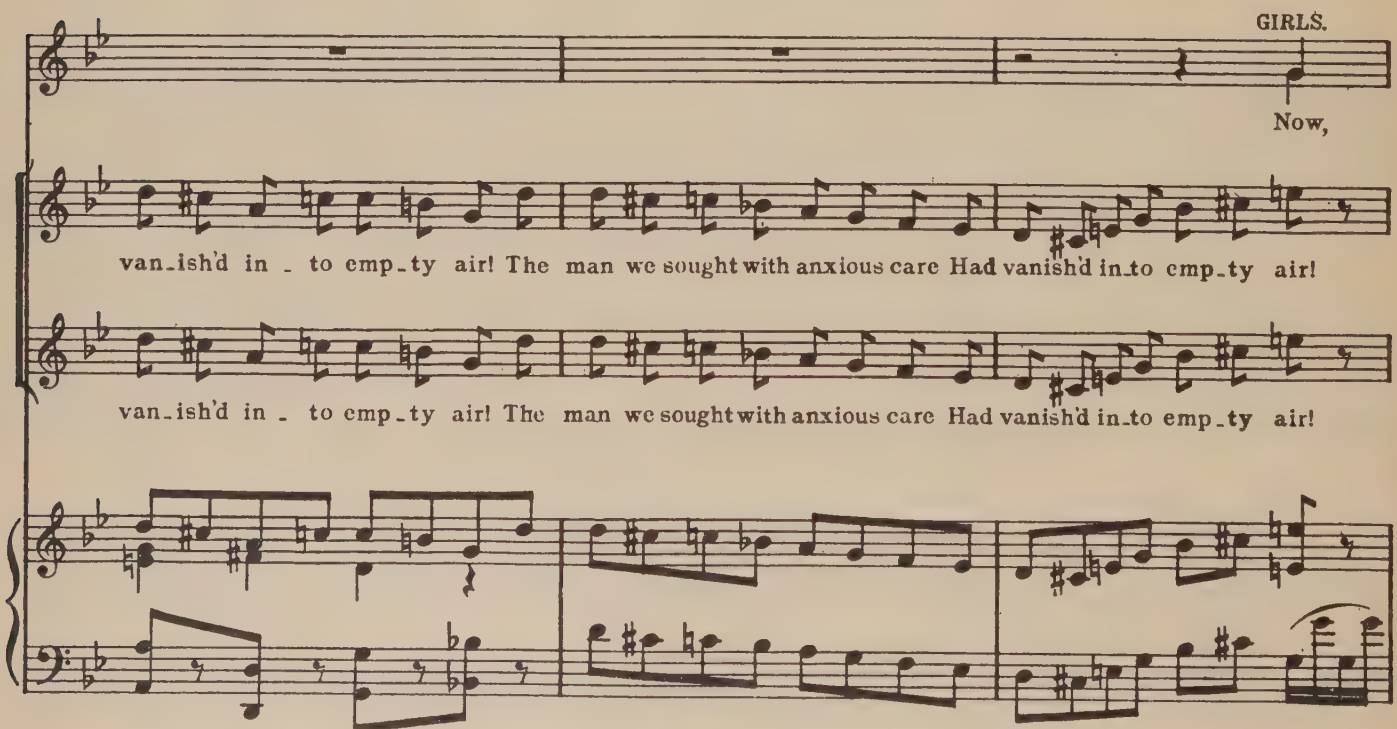
p'



escort for the prisoner We sought his cell, in duty bound; The double gratings open were, No prisoner at all we found! We



hunt-ed high, We hunt-ed here, The man we sought with anx-ious care Had
2nd YEOMAN.
We hunt-ed low, We hunt-ed there-The man we sought with anx-ious care Had



GIRLS.
Now,
van-ish'd in - to emp-ty air! The man we sought with anxious care Had vanish'd in to emp-ty air!
van-ish'd in - to emp-ty air! The man we sought with anxious care Had vanish'd in to emp-ty air!

by my troth, the news is fair, The man has van-ish'd in - to

air. *p* As es-cort for the pri-son-er They sought his cell, in du-ty bound; The-
TENORS & BASSES.

p As es-cort for the pri-son-er They sought his cell, in du-ty bound; The-
FAIRFAX & 1st YEOMAN.
p As es-cort for the pri-son-er We sought his cell, in du-ty bound; The-
2nd YEOMAN.

p As es-cort for the pri-son-er We sought his cell, in du-ty bound; The

dou-ble gratings op-en were, No pri-son-er at all they found, They hunt-ed high, They

dou-ble gratings op-en were, No pri-son-er at all they found, They hunt-ed low,

dou-ble gratings op-en were, No pri-son-er at all we found, We hunt-ed high, We

dou-ble gratings op-en were, No pri-son-er at all we found, We hunt-ed low,

hunt - ed here, The man they sought with an - xious care Had

They hunt - ed there— The man they sought with an - xious care Had

hunt - ed here, The man we sought with an - xious care Had

We hunt - ed there— Tho man we sought with an - xious care Had

van-ish'd in - to emp - ty air! The man they sought with anxious care Had van-ish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man they sought with anxious care Had van-ish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man we sought with anxious care Had van-ish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man we sought with anxious care Had van-ish'd in - to emp - ty air!

T LIEUTENANT.

(to WILFRED.)

As-tound-ing news! The pris-'ner fled.

Thy life shall for-feit be in-

WILFRED.

-stead!

My lord, I did not set him free,

I hate the man-my ri-val hel

U

LIEUT. (to WILFRED.)

Thy life shall for-feit be in-

MERYLL.

The pris-'ner gone-I'm all a-gape!

WILFRED.

- stead! My lord,

Who could have help'd him to es - cape?

PHOEBE.

I did not set him free! In - deed I can't i - ma - gine who! I've no i - dea at all - have

DAME CARRUTHERS.

ELSIE.

you? Of his es - cape no tra - ces lurk, Enchantment must have been at work! What have I

done! Oh, woe is me! I am his wife, and he is

PHOEBE & DAME CARRUTHERS.

In - deed I can't i - ma - gine who! I've no i - dea at all, have

POINT.

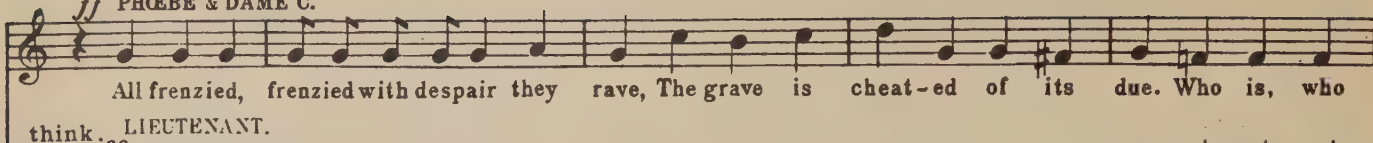
free! Oh! woe is you? Your an_guish sink! Oh, woe is
you?

me, I ra_ther think! Oh, woe is me, I rather think! Yes, woe is me, I rather think! Whate'er be_

_tide You are his bride, And I am left A_lone-be_ref't! Yes, woe is me, I ra_ther think! Yes, woe is
cresc.

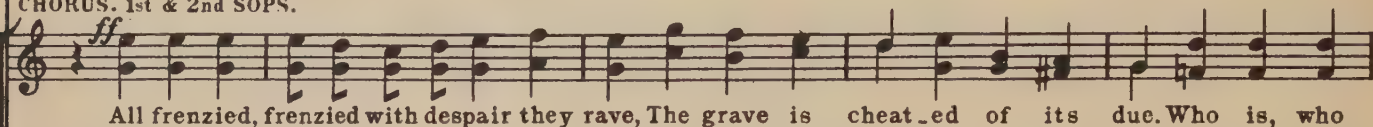
cresc. molto
TUTTI. p
Ah!

me, I rather think! Yes, woe is me, Yes, woe is me, Yes, woe is me, Yes, woe is me, I ra_ther
molto

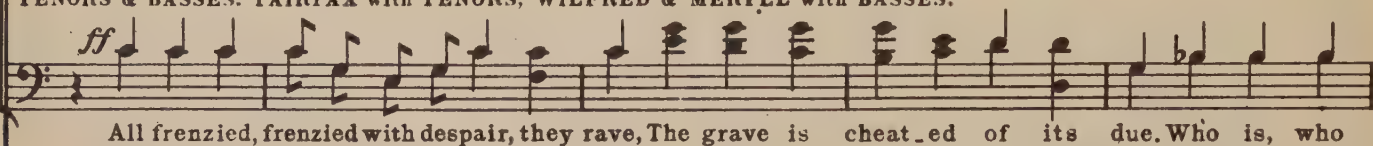
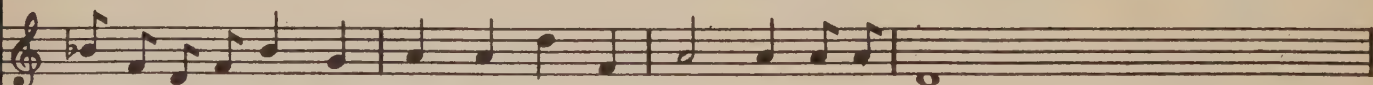
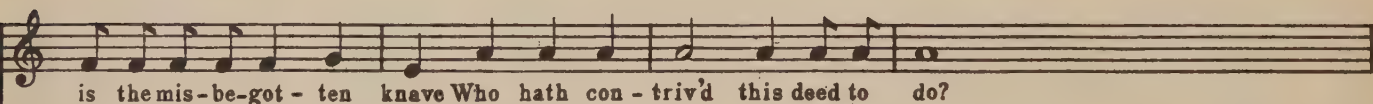
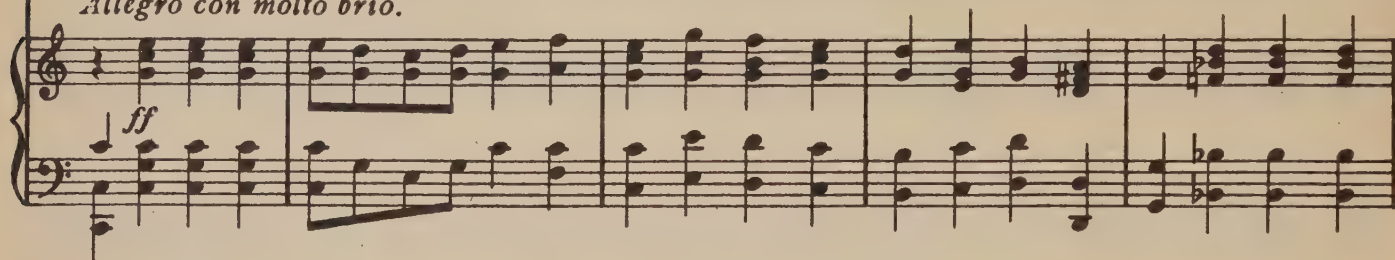
*Allegro con molto brio.**ff* PHOEBE & DAME C.

(LIEUT.) All frenzied, frenzied with despair I rave, The grave is cheat-ed of its due. Who is, who

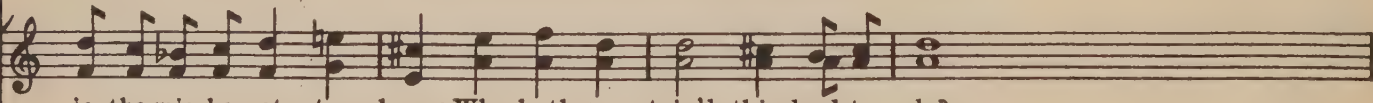
CHORUS. 1st & 2nd SOPRS.



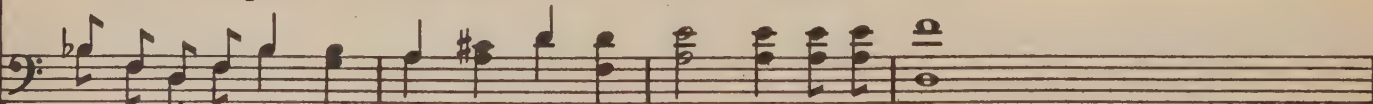
TENORS & BASSES. FAIRFAX with TENORS, WILFRED & MERYLL with BASSES.

*Allegro con molto brio.*

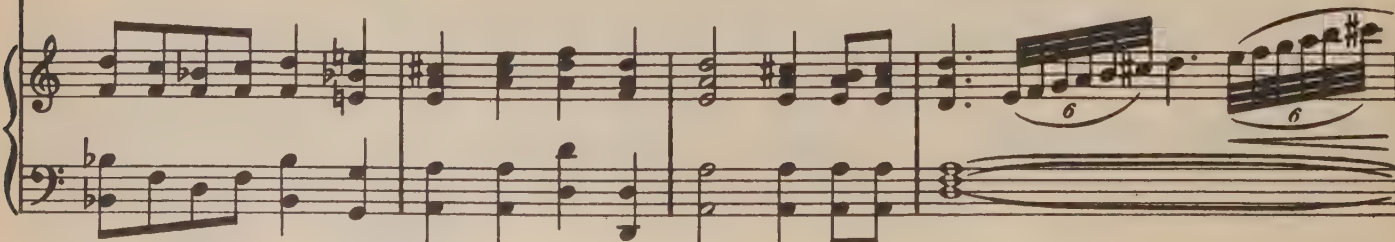
is the mis.be.got - ten knave Who hath con .triv'd this deed to do?



is the mis.be.got - ten knave Who hath con .triv'd this deed to do?



is the mis.be.got - ten knave Who hath con .triv'd this deed to do?



Let search, let search be made throughout the land, Or his—vin - dic - tive an - ger

Let search, let search be made throughout the land, Or my vin - dic - tive an - ger

Let search, let search be made throughout the land, Or his vin - dic - tive an - ger

Let search, let search be made throughout the land, Or his vin - dic - tive an - ger

sf

W

dread- A thou-sand marks, a thousand marks he'll hand Who brings him here, a-live or

(L)dread- A thou-sand marks, a thousand marks I'll hand Who brings him here, a-live or

dread- A thou-sand marks, a thousand marks he'll hand Who brings him here, a-live or

dread- A thou-sand marks, a thousand marks he'll hand Who brings him here, a-live or

sf *sf* *sf*

dead, Who brings him here, a - live

(L.) dead, Who brings him here, a - live

dead, Who brings him here, a - live

dead, Who brings him here, a - live

f *f*

Ad. *

or dead! A thou - sand

(L.) or dead! A thou - sand, thou -

or dead! A thou - sand

or dead! A thou - sand, thou -

Ad. *

marks, a thou - sand marks, a - live, — a live or dead, a - live, —

(L.) — - - - sand marks, a - live, — a - live or dead, a - live, —

marks, a thou - - sand marks, a - live, — a - live or dead, a - live, —

- - - sand marks, a - live, — a - live or dead, a - live, —

8.

— a - live or dead, Who brings him here, a - live, a - live —

(L.) — a - live or dead, Who brings him here, a - live, a - live —

— a - live or dead, Who brings him here, a - live, a - live —

— a - live or dead, Who brings him here, a - live, a - live —

8.

Musical score for Act I, featuring vocal staves and piano accompaniment. The score includes the lyrics "or dead!" repeated across the vocal parts. The piano accompaniment consists of two systems of staves, each with a treble and bass clef. The first system includes a piano (p) marking and a forte (sf) marking. The second system includes a piano (p) marking and a forte (sf) marking. The score concludes with the text "END OF ACT I."

or dead! or dead! or dead! or dead! or dead!

18577

END OF ACT I.

Act II.

No 1.

CHORUS. SOLO.-(Dame Carruthers.)

Andante non troppo lento.

PIANO.

1st & 2nd SOPRANOS.

Night — has spread her pall once more, And the pris - 'ner still is

free: O - - - pen is his dun - geon door, Useless his

1st SOP.
dun - - - geon key! He has sha - - - ken

off his yoke — How, no mor - tal man can tell!

unis.

Shame — on lout - ish jail - or-folk— Shame on sleep - y sen - ti -

SOLO. DAME CARRUTHERS.

- nell! — Warders are ye? Whom do ye ward?

Warders are ye? Whom do ye ward? Bolt, bar, and key, Shackle and

.cord, Fetter and chain, Dungeon of stone, All are in vain— Prisoner's flown!

Spite of ye all, he is free-he is free! Whom do ye ward? Pretty warders are

ye! CHORUS. 1st & 2nd SOPRANOS. *f* Pretty warders are ye! Whom do ye ward? *unis.* Spite of ye all, he is free-he is

free! Whom do ye ward? Pretty warders are ye!

TENORS *f* Up and down, and in and out, Here and there, and round a-bout; Ev-'ry chamber, ev-'ry house,
BASSES. *f* Up and down, and in and out, Here and there, and round a-bout; Ev-'ry chamber, ev-'ry house,
p

Ev - 'ry chink that holds a mouse,

Ev - 'ry crev - ice in the keep,

Ev - 'ry chink that holds a mouse,

Ev - 'ry crev - ice in the keep,

Where a beetle black could creep, Ev'ry out-let, ev-'ry drain, Have we search'd, but all in vain, all in

Where a beetle black could creep, Ev'ry out-let, ev-'ry drain, Have we search'd, but all in vain, all in

CHORUS.

Warders are ye? Whom do ye ward?

Warders are ye? Whom do ye

vain!

Ev'ry house, ev'ry chink, ev'ry drain,

Ev-'ry

vain!

Ev'ry house, ev'ry chink, ev'ry drain,

Ev-'ry

ward? Night ——— has spread her

chamber, ev'ry outlet Have we search'd, but all in vain! Warders are

chamber, ev'ry outlet Have we search'd, but all in vain!

p

Red. *

fall once more and — the pris — ner still is free:

we. Whom do we ward? Whom do we ward?

f

Warders are we. Whom do we

Red. * *Red.* * *Red.* *

O - - pen is his dun - geon door, Useless his dun - - geon

Warders are we. Spite of us all he is free, he is

ward? Whom do we ward? Whom do we ward? Spite of us all he is free, he is

key! O - - pen is his

free! Pretty warders are we, he is free!

free! Spite of us all he is free, he is free!

cresc.

f dun - - geon door, He is free! He is

f Spite of us all he is free, he is free! Pretty warders are we, he is free! He is

f Spite of us all he is free, he is free! Pretty warders are we, he is free! He is

free! Pretty warders are ye, he is free! He is free! — Pretty warders are ye!

free! He is free! He is free! — Pretty warders are we!

free! He is free! He is free! — Pretty warders are we!

Ad. * *Ad.* * *Ad.* * *Ad.* *

Nº 2.

SONG.—(Point.)

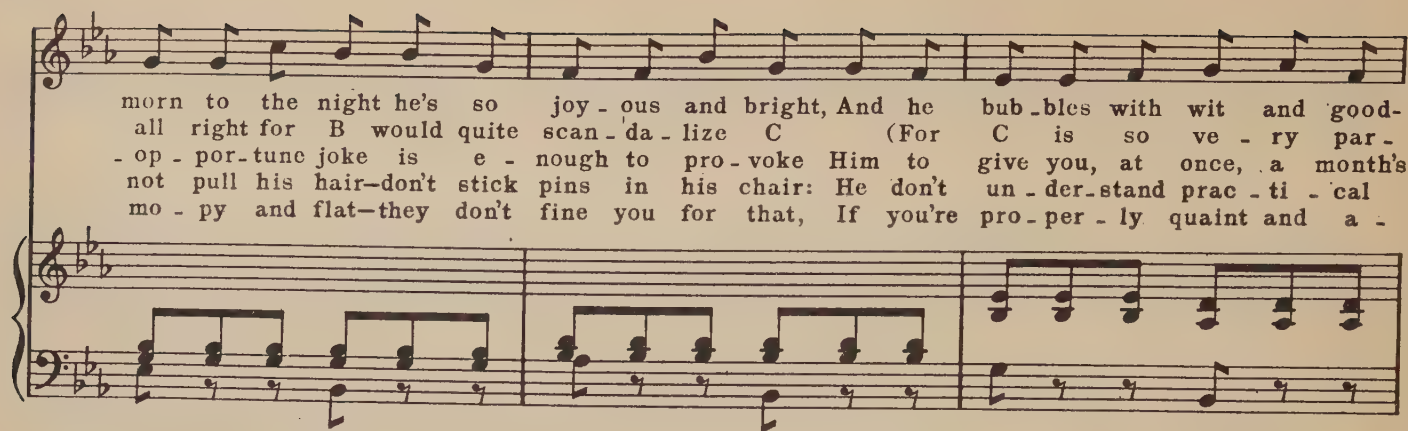
Allegro comodo.

VOICE.

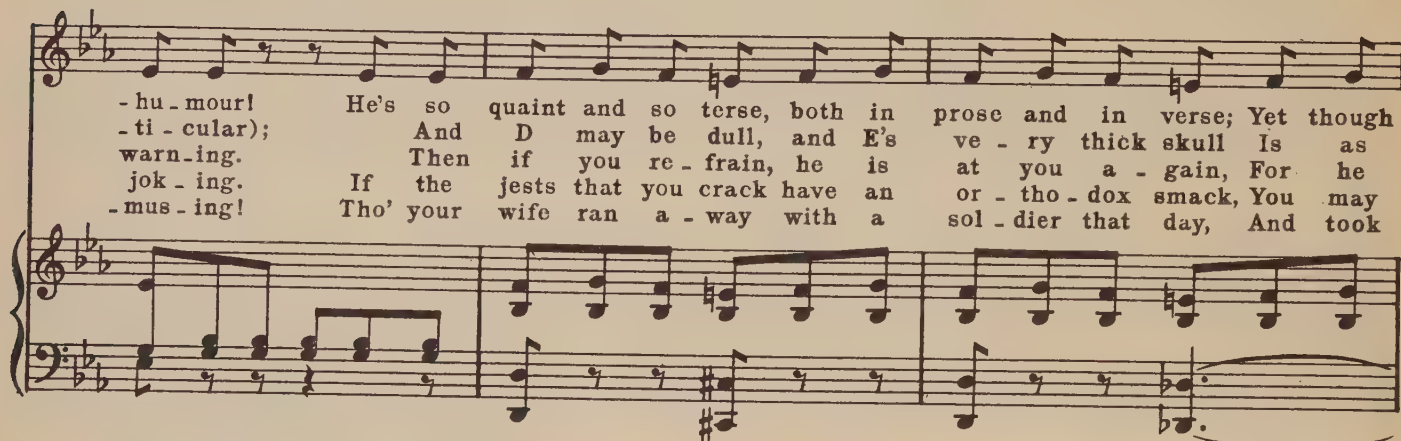
PIANO.

1. Oh! a pri_vatebuf_foon is a
2. If you wish to suc_ceed as a
3. If your mas_ter is sur_ly, from
4. Comes a Bish_op, may-be, or a
5. Tho' your head it may rack with a

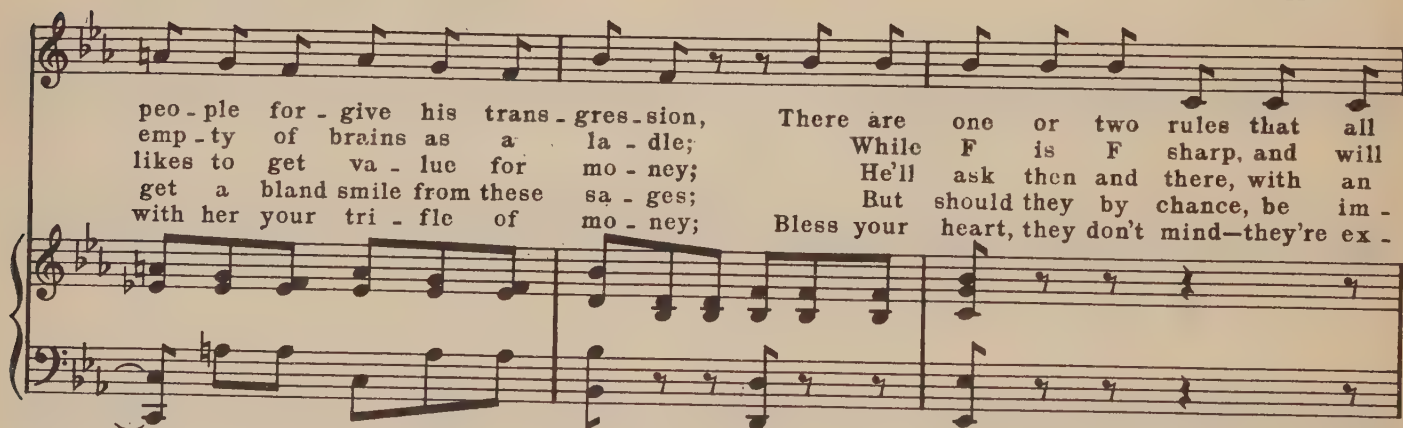
light-heart_ed loon, If you lis_ten to pop_u_lar ru_mour; From the
 jes_ter, you'll need To con_sid_er each per_son's au_ri_cular: What is
 get_ting up ear_ly (And tem_pers are short in the morn_ing;) An in_
 sol_emn D. D.— Oh, be_ware of his an_ger pro_vok_ing! Bet_ter
 bil_ious at_tack, And your sen_ses with tooth_ache you're los_ing, Don't be



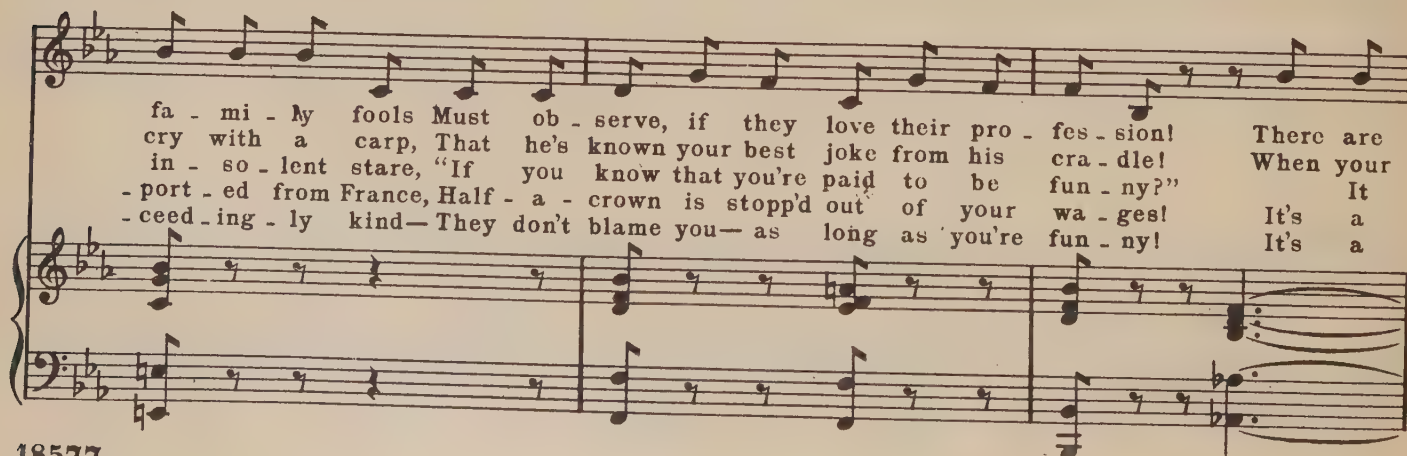
morn to the night he's so joy-ous and bright, And he bub-bles with wit and good-
all right for B would quite scan-da-lize C (For C is so ve-ry par-
-op-por-tune joke is e-nough to pro-voke Him to give you, at once, a month's
not pull his hair-don't stick pins in his chair: He don't un-der-stand prac-ti-cal
mo-py and flat-they don't fine you for that, If you're pro-per-ly quaint and a-



-hu-mour! He's so quaint and so terse, both in prose and in verse; Yet though
-ti-cular); And D may be dull, and E's ve-ry thick skull Is as
warn-ing. Then if you re-frain, he is at you a-gain, For he
jok-ing. If the jests that you crack have an or-tho-dox smack, You may
-mus-ing! Tho' your wife ran a-way with a sol-dier that day, And took



peo-ple for-give his trans-gres-sion, There are one or two rules that all
emp-ty of brains as a la-dle; While F is F sharp, and will
likes to get va-lue for mo-ney; He'll ask then and there, with an
get a bland smile from these sa-ges; But should they by chance, be im-
with her your tri-fle of mo-ney; Bless your heart, they don't mind-they're ex-



fa-mi-ly fools Must ob-serve, if they love their pro-fes-sion! There are
cry with a carp, That he's known your best joke from his cra-dle! When your
in-so-lent stare, "If you know that you're paid to be fun-ny?" It
-port-ed from France, Half-a-crown is stopp'd out of your wa-ges! It's a
-ceed-ing-ly kind-They don't blame you-as long as you're fun-ny! It's a

one or two rules, Half - a - do - zen may be, That all fa - mi - ly fools Of what
hu - mour they flout, You can't let your self go; And it does put you out When a
adds to the task Of a mer - ry - man's place, When your prin - ci - pal asks, With a
gen - e - ral, rule, Tho' your zeal it may quench, If the fa - mi - ly fool Tells a
com - fort to feel If your part - ner should flit, Tho' you suf - fer a deal, They don't.

ev - er de - gree, Must ob - serve, if they love their pro -
per - son says, "Oh, I have known that old joke from my
scowl on his face, If you know that you're paid to be
joke that's too French, Half - a - crown is stopp'd out of his
mind it a bit - They don't blame you - so long as you're

1, 2, 3 & 4. 5.
- fes - sion. fun - ny!
cra - dle!"
fun - ny?
wa - ges!

ff

Nº 3.

DUET.— (Point and Wilfred.)

Allegro vivace. $\frac{3}{8}$

PIANO. *f*

POINT.

1. Here-up _ on we're both a _ greed, All that we two Do a _ gree to We'll se -
 2. In -re _ turn for my own part I am mak-ing Un-der _ tak-ing, To in -

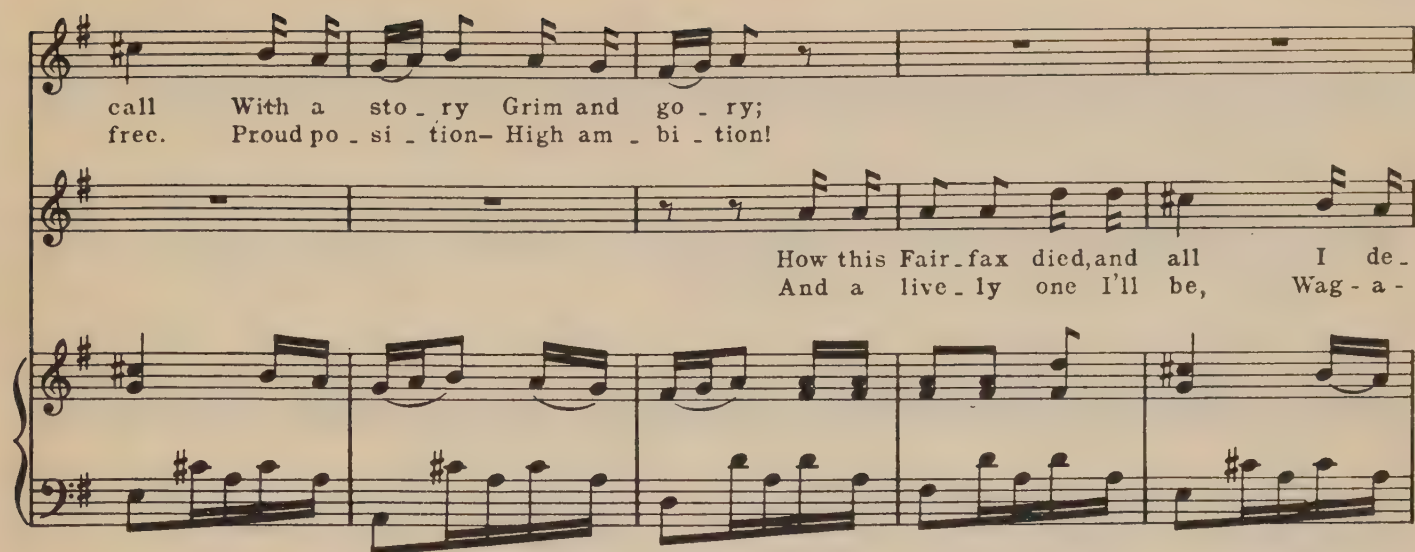
WILFRED.

1. Here-up _ on we're both a _ greed, All that we two Do a _ gree to We'll se -
 2. In re _ turn for your own part You are mak-ing Un-der _ tak-ing, To in -

p

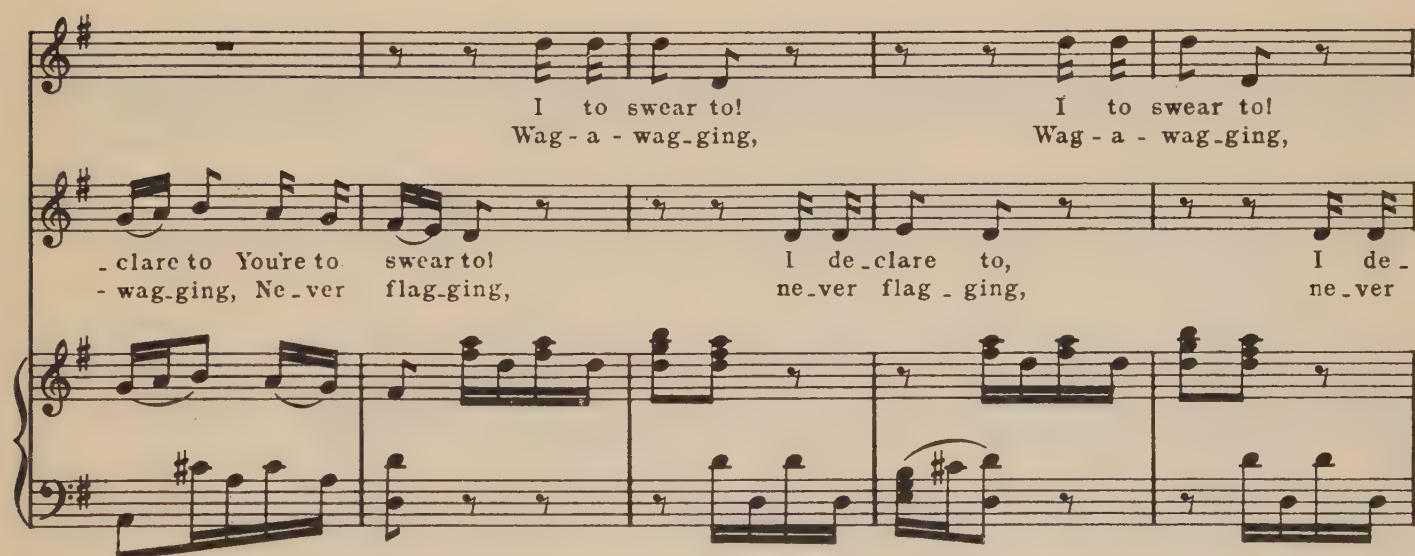
- cure by sol-ern deed, To pre-vent all Er-ror men-tal. You on El-sie are to
 - struct you in the art (Art a-maz-ing, Won-der rais-ing) Of a jes-ter, jest-ing

- cure by sol-ern deed, To pre-vent all Er-ror men-tal.
 - struct me in the art (Art a-maz-ing, Won-der rais-ing)



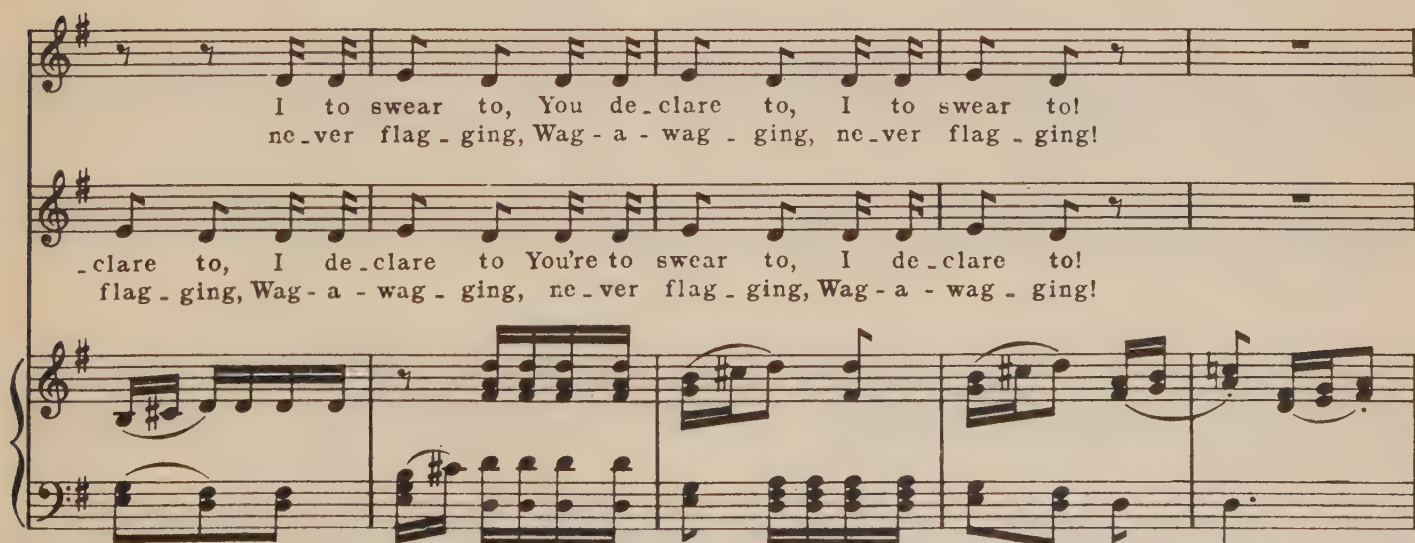
call With a sto - ry Grim and go - ry;
free. Proud po - si - tion- High am - bi - tion!

How this Fair - fax died, and all I de -
And a live - ly one I'll be, Wag - a -



I to swear to! I to swear to!
Wag - a - wag - ging, Wag - a - wag - ging,

_clare to You're to swear to! I de -clare to, I de -
- wag - ging, Ne - ver flag - ging, ne - ver flag - ging, ne - ver



I to swear to, You de -clare to, I to swear to!
ne - ver flag - ging, Wag - a - wag - ging, ne - ver flag - ging!

_clare to, I de -clare to You're to swear to, I de -clare to!
flag - ging, Wag - a - wag - ging, ne - ver flag - ging, Wag - a - wag - ging!

Tell a tale of cock and bull, Of convincing

Tell a tale of cock and bull, Of convincing

p

de-tail full! Tale tremendous, Heav'n defend us!

de-tail full! Tale tremendous, Heav'n defend us!

What a tale of cock and bull! bull! What a tale of

What a tale of cock and bull! bull!

1. 2.

f *p*

cock, What a tale of cock, What a tale of cock and bull, cock and
What a tale of bull! What a tale of cock and bull, cock and

bull, cock-and bull! Heav'n de fend us! What a tale of cock and bull!
bull, cock and bull! Heav'n de fend us! What a tale of cock and bull!

cresc. *ff*

Nº 4.

BALLAD.—(Fairfax.)

Andante con espress.

VOICE.

Free from his fet - ters grim—

PIANO.

p

Fw.

*

Free to de - part;— Free both in life and limb—

In all— but— heart! Bound to an un - known bride

For good and ill; Ah, is not one so tied— A

pris - 'ner still, A pris - 'ner still? Ah, is not one so

dim.

p

tied A pris - 'ner still?

f

Free, yet in fet - ters held Till his last hour,—

Gyves that no smith can weld, No rust—de - vour!

Al - though a monarch's hand Had set him free,

Of all the cap-tive band The sad - - - - - dest

cresc.

he, The sad - - - - - dest he! Of all the cap-tive band The

dim. *dim.* *p*

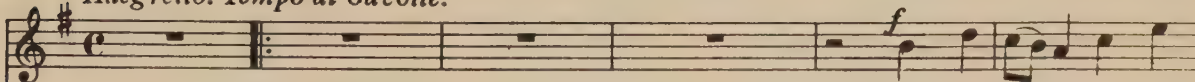
rall.
sad-dest, sad - - - - - dest he!

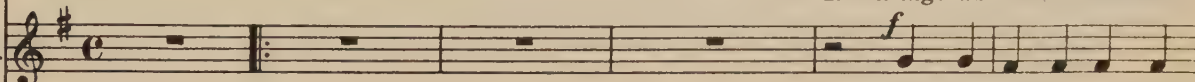
colla voce *f*

No. 5.

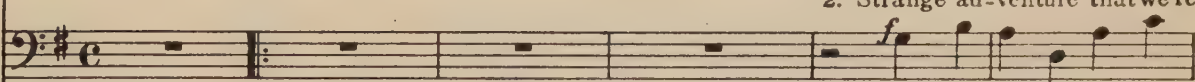
QUARTET.—(Kate, Dame Carruthers, Fairfax, and Sergeant Meryll.)

Allegretto. Tempo di Gavotte.


KATE.  *f*

D. CARRUTHERS.  *f*

FAIRFAX.  *f*

Sgt. MERYLL.  *f*

1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

PIANO.  *p*

Allegretto. Tempo di Gavotte.

1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

dim.

wed-ded To a groom she'd ne-ver seen! Groom a-bout to be be-
troll-ing: Mod-est maid and gal-lant groom! While the fun-'ral bell is

p.

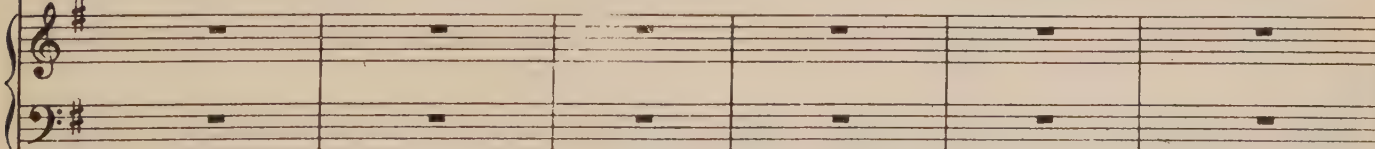
wed-ded To a groom she'd ne-ver seen! Ne-ver, ne-ver, ne-ver, seen! Groom a-bout to be be-
troll-ing: Mod-est maid and gal-lant groom! Gal-lant, gal-lant, gal-lant groom! While the fun-'ral bell is

p.

wed-ded To a groom she'd ne-ver seen! Ne-ver, ne-ver, ne-ver, seen! Groom a-bout to be be-
troll-ing: Mod-est maid and gal-lant groom! Gal-lant, gal-lant, gal-lant groom! While the fun-'ral bell is

dim.

wed-ded To a groom she'd ne-ver seen! Groom a-bout to be be-
troll-ing: Mod-est maid and gal-lant groom! While the fun-'ral bell is



dim. *p*

-headed, In an hour on Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Mod-est maid-en will not

p. *p*

-headed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

p. *p*

-head-ed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

p

-head-ed, In an hour on Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Mod-est maid-en will not

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid - ensigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but sixteen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but sixteen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but sixteen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but sixteen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
 tomb- Tow-er, Tow-er, Tow-er

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
 tomb- Tow-er, Tow-er, Tow-er

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
 tomb- Tow-er, Tow-er, Tow-er

-teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
 tomb- Tow-er, Tow-er, Tow-er

Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!
 Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!
 Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!
 Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

Slower.
 dim.

Slower.

No 6.

SCENE.—(Elsie, Phoebe, Dame Carruthers, Fairfax, Wilfred, Point,
Lieutenant, Sergeant Meryll, and Chorus.)

Allegro con fuoco.

RECIT.
MERYLL.

VOICE.

Hark! What was that, sir?

PIANO.

RECIT.

FAIRFAX.

MERYLL.

Why, an ar-que-bus— Fired from the wharf, un-less I much mis-take. Strange—

and at such an hour! What can it mean?

p a tempo

cresc.

CHORUS.
TENORS.

Now what can that have been— a shot so late at night, E -

BASSES.

Now what can that have been— a shot so late at night, E -

- nough to cause af - fright! What can the por - tent mean?

- nough to cause af - fright! What can the por - tent mean?

TUTTI.
SOPRANOS.

Are foe-men in the land? Is Lon-don to be wreck'd? What are we to ex-pect? What

TENORS & BASSES.

Are foe-men in the land? Is Lon-don to be wreck'd?

sf

sf

sf

sf

The image shows a musical score for a piece titled "The Danger of the Deep". It is written for voice and piano. The score is divided into two systems. The first system contains the vocal melody and the piano accompaniment. The vocal melody is in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "dan-ger is at hand? Let us un-der-stand What dan-ger is at hand? What dan-ger is at hand? What dan-ger is at hand?" The piano accompaniment features a prominent bass line with a descending sequence of notes: G, F, E, D, C, B, A, G. The second system continues the vocal melody and piano accompaniment. The piano accompaniment features a prominent bass line with a descending sequence of notes: G, F, E, D, C, B, A, G. The score is written on a single page with a white background and black ink.

THE DANGER OF THE DEEP

dan-ger is at hand? Let us un-der-stand What dan-ger is at hand? What dan-ger is at hand? What dan-ger is at hand?

sf *sf*

hand!

RECIT.

LIEUT.

Who fired that shot! At once the truth de-clare!

hand!

POINT.

My lord 'twas he— to rash-ly judge for-

WILFRED.

My lord, 'twas I— to rash-ly judge for-bear!

f *mf*

Allegro con brio.

- bear!

ff *p*

POINT.

WILFRED.

Or a spec_tre all ap_pal-ling—

Like a ghost his vi_gil keep-ing— I be—

pp

I should ra_ther call it crawling— He was crawling—

_ held a fi_gure creep-ing— He was creep-ing— He was

Crawling! He was crawling— Crawling!

creeping,creeping— He was creeping— He was creeping,creeping— Not a

moments's hes_i - ta - tion - I my - self up - on him flung, With a hur - ried ex - clam - a - tion To his

dra - per - ies I hung; Then we clos'd with one an - o - ther In a rough - and - tumble smother; Col'nel

Fair - fax and no o - ther Was the man to whom I clung!

ELSIE with 1st SOPS.
PHOEBE & DAME C. with 2nd SOPS.
FAIRFAX with TENORS.

Col'nel Fair - fax and no o - ther, Col'nel
LIEUT. & MERYLL with BASSES.

Col'nel Fair - fax and no o - ther, Col'nel

Fair - fax and no o - ther, Col'nel Fair - fax and no o - ther Was the man to whom he clung!

Fair - fax and no o - ther, Col'nel Fair - fax and no o - ther Was the man to whom he clung!

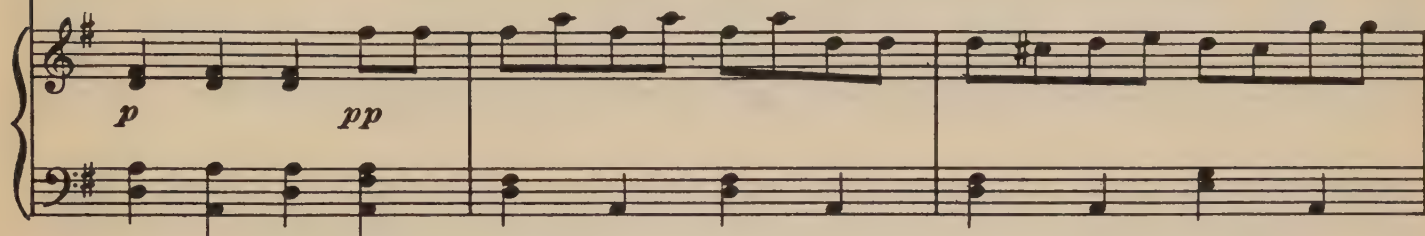
POINT.

It re - sem - bled more a struggle—

WILFRED.

Af - ter migh - ty tug and tus - sle—

He, by

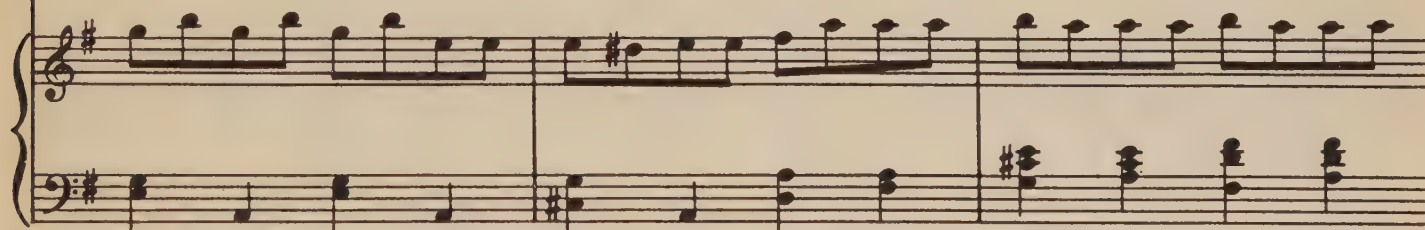


Or by some in - fer - nal juggle—

I should

dint of stronger muscle—

From my clutches quickly slid - ing—

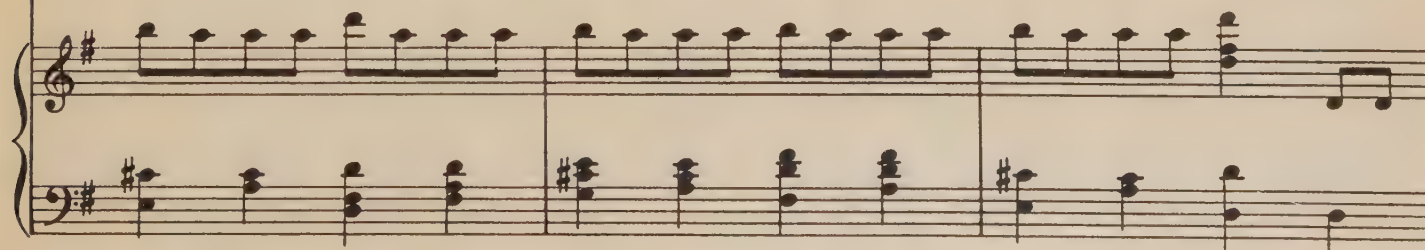


ra - ther call it slip - ping—

Or es - cap - ing to the ship - ping—

With the view, no doubt, of hid - ing—

With a



I'd de - scribe it as a shiv - er -
 gasp, and with a quiv - er - Down he dived in - to the ri - ver, And, a -

- las, I can not swim! **TUTTI.**
CHORUS.
p It's e - nough to make one shiv - er, With a *f* gasp, and with a quiv - er, Down he
p It's e - nough to make one shiv - er, With a *f* gasp, and with a quiv - er, Down he

WILFRED.
 In - ge -
p dived in - to the ri - ver, It was ve - ry brave of him!
p dived in - to the ri - ver, It was ve - ry brave of him!

POINT.

I should
_ nu _ i _ ty is catching; With the view my king of pleasing, Ar _ que _ bus from sen _ try snatching—

ra _ ther call it seiz _ ing—
With an ounce or two of lead I des _ patch'd him thro' the head! **TUTTI. CHORUS.**
With an
With an

f

WILFRED,
I dis _ charg'd it without winking, Lit _ tle
ounce or two of lead He des _ patch'd him thro' the head!
ounce or two of lead He des _ patch'd him thro' the head!

p

POINT.

I should say a lump of lead.

time I lost in thinking, Like a stone I saw him sink-ing—

TUTTI. CHORUS.

He dis -

He dis -

POINT.

I should

WILFRED.

Like a stone I saw him sinking—

_charg'd it with-out winking, Lit-tle time he lost in think-ing!

_charg'd it with-out winking, Lit-tle time he lost in think-ing!

say a lump of lead.

Like a heavy lump of lead.

Like a stone, my boy, I said—

Like a

Like a heavy lump of lead.

stone, my boy, I said—

A - ny - how the man is dead. Whether

stone or lump of lead!

TUTTI.
CHORUS.

cresc.

A - ny - how the man is dead, And whether stone or lump of lead, Ar - que -

cresc.

A - ny - how the man is dead, And whether stone or lump of lead, Ar - que -

cresc.

*

Ad

*

- bus from sentry seizing, With the view his king of pleasing, Ar - que - bus from sentry seizing, With the

- bus from sentry seizing, With the view his king of pleasing, Ar - que - bus from sentry seizing, With the

view his king of pleasing, Wil-fred shot himthro' the head, And he's ve-ry, ve-ry dead! And it

view his king of pleasing, Wil-fred shot himthro' the head, And he's ve-ry, ve-ry dead! And it

stringendo

mat-ters ve-ry lit-tle whether stone or lump of lead, It is ve-ry, ve-ry certain that he's

mat-ters ve-ry lit-tle whether stone or lump of lead, It is ve-ry, ve-ry certain that he's

stringendo

RECIT. LIEUT.

The riv-er must be dragged— No time be

ve-ry, ve-ry, dead!

ve-ry, ve-ry, dead!

ff *ff* *fp* RECIT.

lost, The bo - dy must be found, at a - ny cost. To this at -

a tempo
- tend with-out un-due de - lay; So set to work with what dis-patch ye

p a tempo animato

may! **TUTTI CHORUS.**

Yes, yes, we'll set to work with what dispatch we may!

Yes, yes, we'll set to work with what dispatch we may!

ff Hail the va - liant fel - low who Did — this

Hail the va - liant fel - low who Did this

ff *f* *f* *f*

deed - of der-ring-do! Hon - ours wait on such an

deed of der-ring-do! Hon - ours wait on such an

f

And *

one; By my head, 'twas brave - - ly done, 'twas

one; By my head, 'twas brave - - ly done, 'twas

brave - - ly done! Now, by my head, 'twas bravely done!

brave - - ly done! Now, by my head, 'twas bravely done!

And

*

And (c) 110 *

No 7.

TRIO.—(Elsie, Phoebe, and Fairfax.)

Allegretto grazioso.

VOICE. *ELSIE. 2nd Verse.*

VOICE. *FAIRFAX. 1st Verse.*

PIANO. *Allegretto grazioso.*

f *psf*

A

made the best use of his time, — His twig he'll so care-ful-ly lime — That

man who would woo a fair maid, — Should 'pren-tice him-self to the trade, — And

§

ev - e-ry bird Will come down at his word, — What - ev - er its plu-mage or clime. He must

stu - dy all day, In me - tho-di-cal way, How to flat-ter, ca-jole, and per-suade He should

learn that the thrill of a touch May mean lit - tle, or - no - thing, or much; It's an -

'prentice him - self at four - teen, And prac - tice from morn - ing to e'en; And

in - strument rare, To be han - dled with care, And ought to be treat - ed as such, ought —

when he's of age, If he will, I'll en - gage, He may cap - ture the heart of a queen, the heart. —

— to be treat - ed as such. It is pure - ly a mat - ter of skill, — Which

PHOEBE.

It is pure - ly a mat - ter of skill, — Which

— of — a queen! It is pure - ly a mat - ter of skill, — Which

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

cresc.

wants to make sure of his Jill! If he wants to make sure— of his Jill!

wants to make sure of his Jill! If he wants to make sure— of his Jill!

wants to make sure of his Jill! If he wants to make sure— of his Jill!

sf

1. If he's 2. PHOEBE. Then a

f

glance may be tim - id or free, ——— It will va - ry in might - y de -

- gree, ——— From an im - pu - dent stare To a look of des - pair That no

maid with - out pi - ty can see; And a glance of des - pair is no

guide— It may have its ri - dic - u - lous side; It may

draw you a tear Or a box on the ear; You can nev - er be sure till you've

rall.

It is

rall. *a tempo*

tried! Ne - - ver be sure till you've tried! It is

It is

colla voce *a tempo*

Re *

pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But

pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But

pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

Jill If he wants to make sure, to make sure of his Jill, But ev - 'ry

Jill If he wants to make sure, of his Jill, But ev - 'ry

Jill If he wants to make sure, of his Jill, But ev - 'ry

of his Jill! sure of his Jill! If he

Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

QUARTET:—(Elsie, Phoebe, Fairfax, & Point.)

Allegretto grazioso.

ELSIE.

VOICE.

When a woo-er Goes a - wooing, Naught is tru - er Than his

PIANO.

p

joy.

FAIRFAX.

Maid - en hush-ing All his su-ing - Bold - ly blush-ing - Brave - ly coy! Brave - ly

ELSIE.

Bold - ly blush-ing - Brave - ly coy!

Oh, the
PHOEBE.

Oh, the

coy! ——— Bold - ly blush - ing - POINT.

Oh, the

Oh, the happy days of do - -

happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

- ing! _____ Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

*Ad. **

sweets that ne - ver cloy!

sweets that ne - ver cloy! When a brother leaves his sister For an -

sweets that ne - ver cloy!

sweets that ne - ver cloy!

- oth.er, Sis - ter weeps. Tears that trickle, Tears that blister - 'Tis but mickle Sis - ter reaps! Tears that

ELsie.

Oh, the

PHOEbe.

Oh, the

FAIRFAX.

Oh, the

POINT.

Oh, the doing and un - do - -

doing and un - do - ing, Oh, the sighing and the su - ing, When a brother goes a - wooing, And a

doing and un - do - ing, Oh, the sighing and the su - ing, When a brother goes a - wooing, And a

doing and un - do - ing, Oh, the sighing and the su - ing, When a brother goes a - wooing, And a

- ing, ——— Oh, the sighing and the su - ing, When a brother goes a - wooing, And a

sobbing sis - ter weeps!

sobbing sis - ter weeps!

sobbing sis - ter weeps!

sobbing sis - ter weeps! When a jes - ter Is out - witted, Feelings

fes - ter, Heart is lead! Food for fishes On - ly fitted, Jes - ter wishes He was

dead! Food for fishes On - ly fitted, Jes - ter wishes He was dead!

Oh, the doing and un-doing, Oh, the sighing and the suing, When a jes-ter goes a-

Oh, the doing and un-doing, Oh, the sighing and the suing, When a jes-ter goes a-

Oh, the doing and un-doing, Oh, the sighing and the suing, When a jes-ter goes a-

— Oh, the doing and un-doing, Oh, the sighing and the suing, When a jes-ter goes a-

-wooing, And he wishes he _____ was dead! Oh, the doing and un-

-wooing, And he wishes he _____ was dead! Oh, the doing and un-

-wooing, And he wishes he _____ was dead! Oh, the doing and un-

-wooing, And he wishes he _____ was dead! Oh, the doing and un-

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he —

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he —

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he —

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he —

dim.

pp

— was dead, He wishes he was dead! —

— was dead, He wishes he was dead! —

— was dead, He wishes he was dead! —

— was dead, He wishes he was dead! —

rall.

No. 9.

DUET.—(Dame Carruthers and Sergeant Meryll.)

Allegro vivace e con brio.

PIANO.

The piano introduction is in 6/8 time, marked *f* (forte). The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment.

DAME CARRUTHERS.

Rap - ture, rap - ture! When love's vot - ary, Flushed with cap - ture,

The first line of music for Dame Carruthers. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef, marked *p* (piano). The lyrics are: "Rap - ture, rap - ture! When love's vot - ary, Flushed with cap - ture,"

Seeks the no - ta - ry, Joy and jol - li - ty Then is pol - i - ty; Reigns fri - vol - i - ty!

The second line of music for Dame Carruthers. The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are: "Seeks the no - ta - ry, Joy and jol - li - ty Then is pol - i - ty; Reigns fri - vol - i - ty!"

Rap - ture rap - ture! Joy and jol - li - ty Then is pol - i - ty; Reigns fri - vol - i - ty

The third line of music for Dame Carruthers. The vocal line continues in the treble clef, and the piano accompaniment continues in the bass clef. The lyrics are: "Rap - ture rap - ture! Joy and jol - li - ty Then is pol - i - ty; Reigns fri - vol - i - ty"

SERGEANT MERYLL.

Rap-ture, rap - ture! Dole - ful, dole - ful! When hu-man-i - ty, With its soul full

Of sat-an-i - ty, Court - ing pri-vi - ty, Down de-cli - vi - ty Seeks cap-ti - vi - ty!

Dole - ful, dole - ful! Court - ing pri-vi - ty, Down de-cli - vi - ty Seeks cap-ti - vi - ty!

DAME CARRUTHERS.

Dole - ful, dole - ful! Joy - ful, joy - ful! When vir-gin-i - ty Seeks, all coy - ful,

Man's af-fin-i-ty; Fate all flow-er-y, Bright and bow-er-y Is— her dow-er-y!

Joy-ful, joy-ful! Fate all flow-er-y, Bright and bow-er-y Is— her dow-er-y,

SERGEANT MERYLL.

Joy-ful, joy-ful! Ghast-ly, ghast-ly! When man, sor-row-ful, First-ly, last-ly,

Of to-mor-row full, Af-ter tar-ry-ing, Yields to har-ry-ing—Goes a-mar-ry-ing,

DAME CARRUTHERS.

First system of the musical score. It consists of three staves: a vocal staff in treble clef, a vocal staff in bass clef, and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal parts sing the lyrics "Joy - ful, joy - ful!" and "Ghast - ly, ghast - ly!". The piano accompaniment provides a rhythmic and harmonic foundation.

Joy - ful, joy - ful! Joy - ful, joy - ful!

Ghast - ly, ghast - ly! Ghast - ly, ghast - ly!

Second system of the musical score. It continues the vocal and piano parts from the first system. The vocal parts sing "Joy - ful, joy - full Joy - ful, joy - ful, joy - ful!" and "Ghast - ly, ghast - ly! Ghast - ly, ghast - ly! Ghast - ly, ghast - ly, ghast - ly!". The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *f* (forte).

Joy - ful, joy - full Joy - ful, joy - ful, joy - ful!

Ghast - ly, ghast - ly! Ghast - ly, ghast - ly! Ghast - ly, ghast - ly, ghast - ly!

cresc. *f*

Third system of the musical score. It continues the vocal and piano parts. The vocal parts sing "Rap - ture, rap - ture! When love's vo - ta - ry, Flushed with cap - ture," and "Dole - ful, dole - ful! When hu - man - i - ty, With its soul full". The piano accompaniment includes dynamic markings: *dim.* (diminuendo) and *p* (piano).

Rap - ture, rap - ture! When love's vo - ta - ry, Flushed with cap - ture,

Dole - ful, dole - ful! When hu - man - i - ty, With its soul full

dim. *p*

Seeks the no-ta-ry, Joy and jol-li-ty Then is pol-i-ty, Reigns fri-vol-i-ty!

Of sat-an-i-ty, Court-ing pri-vi-ty Down de-cli-vi-ty, Seeks cap-ti-vi-ty!

Rap-ture, rap-ture! Joy and jol-li-ty Then is pol-i-ty; Reigns fri-vol-i-ty!

Dole-ful, dole-ful! Court-ing pri-vi-ty, Down de-cli-vi-ty, Seeks cap-ti-vi-ty!

Rap-ture, rap-ture, Rap-ture, rap-ture,

Dole-ful, dole-ful! Dole-ful, dole-ful!

f Rap - ture, Rap - ture, rap -
f Dole - ful, Dole - ful, dol -

2 *cresc.*

- ture, rap - ture! Joy and jol - li - ty, Then is
 - ful, Dole - ful! Court - ing pri - vi - ty, Down de -

f

po - li - ty; Reigns fri - vol - i - ty! Rap - ture, rap - ture!
 - cli - vity Seeks cap - ti - vi - ty! Dole - ful, dole - ful!

ff

Andante grazioso.

PIANO.

The piano introduction for the first system is in 9/8 time. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Andante grazioso' and the dynamics are 'PIANO.'.

1st & 2nd SOPRANOS.

Comes the pret.ty young bride, a -

The first vocal entry is for the 1st and 2nd Sopranos. The vocal line begins with a rest followed by the lyrics 'Comes the pret.ty young bride, a -'. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

- blush - ing, ti - mid.ly shrink - ing - Set all thy fears a - side - cheer - i - ly, pretty young bride! —

The second vocal entry continues the melody from the first system. The lyrics are '- blush - ing, ti - mid.ly shrink - ing - Set all thy fears a - side - cheer - i - ly, pretty young bride! —'. The piano accompaniment maintains its rhythmic pattern.

1st SOPRANOS.

Brave is the youth to whom thy

2nd SOPRANOS.

Brave is the youth to whom thy

The final vocal entry features both the 1st and 2nd Sopranos. Both parts sing the lyrics 'Brave is the youth to whom thy'. The piano accompaniment continues with the same eighth-note pattern in the right hand and a supporting bass line in the left hand.

lot thou art willingly link - ing! _____

lot thou art willingly link - ing! _____

Flow - er of valour is he - lov - ing as lov - ing can be! Brightly thy summer is shin - ing

Brightly thy summer is shin - ing

Brightly thy summer is shin - ing, Fair as the dawn, _____ as the dawn of the

Brightly thy summer is shin - ing, Fair as the dawn, _____ as the dawn _____ of the

18577

day: Take him, be true to him— Ten - der his—

day; Take him, be true to him— Ten - der his—

Ad. *

due to him— Honour him, honour him, love

due to him— Honour him, honour him, love

cresc. *mf* *Ad.* *

TRIO. ELSIE.

and o - bey! 'Tis said that joy in full per - fec - tion Comes on - ly

PHOEBE.

and o - bey! 'Tis said that joy in full per - fec - tion Comes on - ly

DAME CARRUTHERS.

'Tis said that joy in full per - fec - tion Comes on - ly

dimin. *p*

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

once to wo - man - kind - That, o - ther times, on close in - spec - tion, Some lurking

bit - ter we shall find. If this be so, and men say tru - ly, My

bit - ter we shall find. If this be so, and men say tru - ly, Her

bit - ter we shall find. If this be so, and men say tru - ly, Her

day of joy has broken du - ly. With hap - pi - ness my soul is cloyed - With

day of joy has broken du - ly. With hap - pi - ness her soul is cloyed - With

day of joy has broken du - ly. With hap - pi - ness her soul is cloyed - With

sempre p

hap - pi-ness is cloyed— With hap-pi-ness my soul is cloyed— This is my joy-day un-al-loyed, un-al - loyed, This is my joy - day un - al - loyed!

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-loyed, un-al - loyed, This is her joy - day un - al - loyed!

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-loyed, un-al - loyed, This is her joy - day un - al - loyed!

dim. *pp*

- loyed, un-al - loyed, This is my joy - day un - al - loyed!

- loyed, un-al - loyed, This is her joy - day un - al - loyed!

- loyed, un-al - loyed, This is her joy - day un - al - loyed!

CHORUS.

Yes, yes, With

Yes, yes, With

rall. *p* *a tempo* *f*

Moderato marziale.

hap - pi - ness her soul is cloy - ed, This is her joy - day un - al - loyed!

hap - pi - ness her soul is cloy'd This is her joy-day un - al - loyed!

Moderato marziale.

f

SOLO.
LIEUT.

Hold, pret-ty one! I bring to thee News-good or

ill, it is for thee to say. Thy hus - band

lives - and he is free, And comes to claim his bride this ve - ry

ff

Un poco meno mosso e agitato.

day! No! no! re-call those words - it can-not be!

ELSIE.

p *esce. molto*

f PHOEBE & DAME CARRUTHERS.

Oh, day of ter - ror! Oh, day of ter - ror!

f LIEUT. MERYLL & WILFRED.

Come, dry these un-be-com-ing tears, Most joy - ful ti-dings greet thine ears.

KATE & 1st & 2nd SOPS.

Oh, day of ter - ror! Oh, day of ter - ror!

TENORS & BASSES.

Oh, day of ter - ror! Oh, day of ter - ror!

8

Red.

ELSIE.

Oh, Leo - nard,

PHOEBE & DAME.

The man to whom thou art al - lied

LIEUT. MERYLL & WILFRID.

Come, dry these un-be-com-ing tears, Most joy-ful ti-dings greet thine

Day of ter - ror!

Day of ter - ror! day of tears!

Ped.

*

Ped.

*

Oh, Leo - nard,

Ap-pears to claim thee as his bride.

cars.

The man to whom thou art al-lied Ap-pears to claim thee as his

Day of ter - ror!

Day of ter - ror! day of tears! Who is the

Ped.

*

Ped.

*

come thou to my side, And claim me

The man to whom thou art al - lied Ap - pears to

bride, The man to whom thou art al - lied Ap - pears to claim thee as his

Who is the man who in his pride claims thee

man who, in his pride claims thee

8

Red. *

as thy lov - ing bride. Day of ter - ror! day of tears!

claim thee as his bride. Day of ter - ror! day of tears!

bride as his bride?

bride as his bride?

as his bride? Day of ter - ror! day of tears!

as his bride? Day of ter - ror! day of tears!

f 3 3

Red. *

FAIRFAX. (*sternly.*)

All thought of Leo_nard Mer_yll

p

set a_side.

Thou art mine own!

I claim thee as my bride.

RECIT.

ELSIE.

CHORUS.

Thou art his own, a_las, he claims thee as his bride!

Thou art his own, a_las, he claims thee as his bride!

RECIT.

sup_pliant at thy feet I fall: Thine heart will yield to pi_ty's call!

FAIRFAX.

Mine is a

heart of mas-sive rock, Un - moved by sen-ti-men-tal shock!

CHORUS. *f* Thy hus - band

Thy hus - band

Andante espress. e con moto. *Con molto tenerezza.*
ELSIE.

Leo - nard my loved one - come to me. They

hel

hel

Andante espress. e con moto. *Andante.*

Dim. *p*

ℳ. ** ℳ.* ***

bear me - hence a - way! — But though they take me

ℳ. *** *ℳ.* ***

far from thee My heart is— thine— for aye! My

bruised heart, My broken heart, Is thine, my own, for

aye! Is thine, — is — thine, — my —

own, — is — thine, — for aye!

Un poco più vivo.

p

Sir, I o-bey, I am thy bride; But ere the fa-tal hour I said the say That

p

placed me in thy pow'r, Would I had died! Sir, I o-bey! I am thy bride!

pp

Allegro vivace e con fuoco. ff FAIRFAX.

Leo - nard! My own!

ff

Ad. * *Ad.* *

ELSIE.

Ah! With hap - pi-ness my soul is cloyed, —

FAIRFAX.

With hap - pi-ness my soul is cloyed, —

mf

Ad. * *Ad.* *

This is our joy - day un - al - loyed! —

This is our joy - day un - al - loyed! —

CHORUS.

Yes! yes! With hap - pi-ness their souls are cloyed, —

Yes! yes! With hap - pi-ness their souls are cloyed, —

This is their joy - day un - al - loyed! —

With

This is their joy - day un - al - loyed!

With

hap - pi - ness their souls are cloyed, This is their joy - day un - al - loyed, their

joy - - day — un - al - loyed,
joy - day un - al - loyed, un - al - loyed!
joy - day un - al - loyed, un - al - loyed!

POINT.

Oh thought - less crew! Ye know not what ye

RECIT. (slower.)

rall.

do! At - tend to me, and shed a tear or two - For

A tempo I!

I have a song to sing, O!

CHORUS.

Sing me your song, O!

Sing me your song, O!

POINT.

It is sung to the moon By a love-lorn loon, Who fled from the mocking throng, O! It's the

song of a mer-ry-man mop-ing mum, Whose soul was sad and whose glance was glum, Who

sipped no sup and who craved no crumb, As he sighed for the love of a la - dy!

Heigh - dy, Heigh - dy! Mis - e - ry me, lack-a-day-dee! He

p Ool

Pw.

sipped no sup and he craved no crumb, As he sighed for the love of a la - dy!

Pw.

Pw.

ELSIE.

I have a song to sing, O!

ff *dim.*

What is your song, O!

ff *dim.*

What is your song, O!

p *Pw.*

ELSIE.

It is sung with the ring Of the songs maid singing Who love with a love life -

- long, O! It's the song of a mer-ry-maid, nest - ling near Who loved her lord - but who

dropped a tear At the moan of the mer-ry-man mop - ing mum, Whose soul was sad and whose

glance was glum, Who sipp'd no sup and who craved no crumb, As he sigh'd for the love of a la - dy!

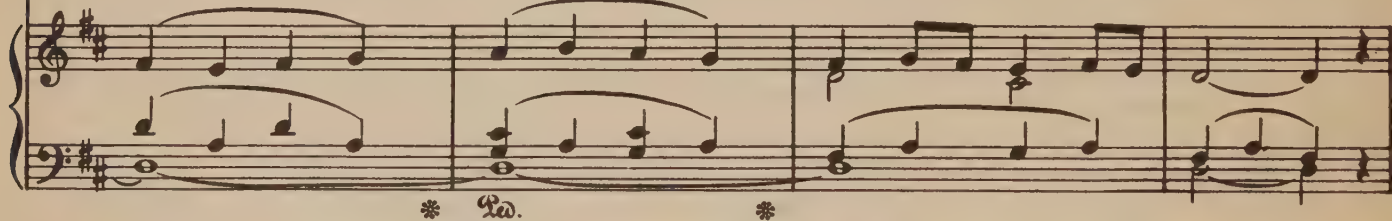
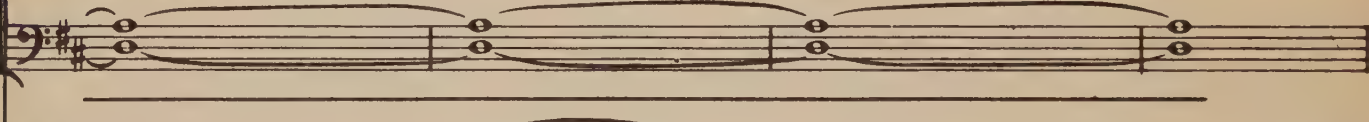
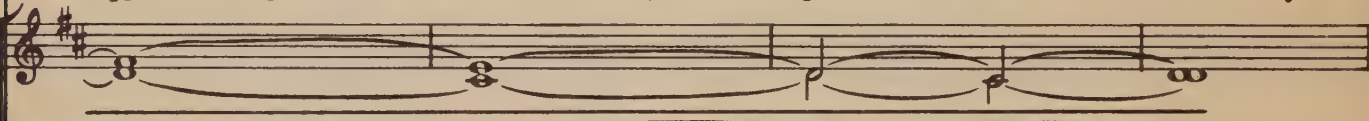
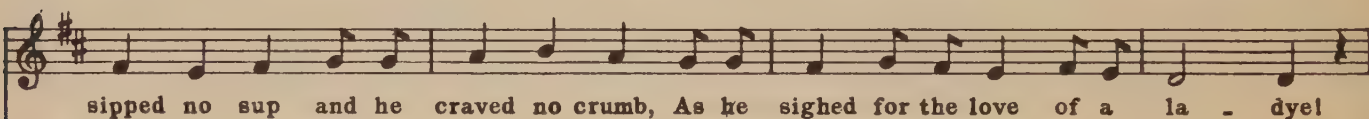
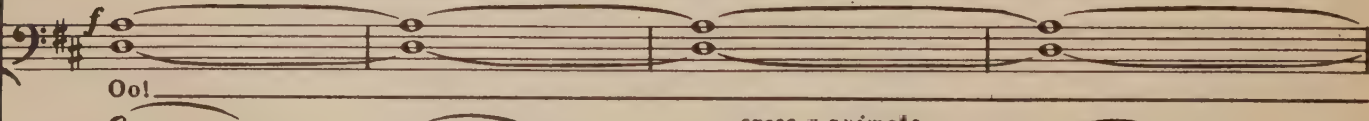
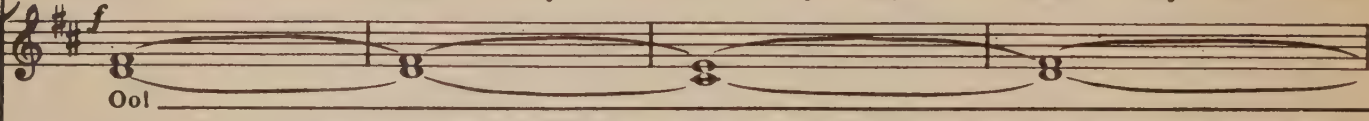
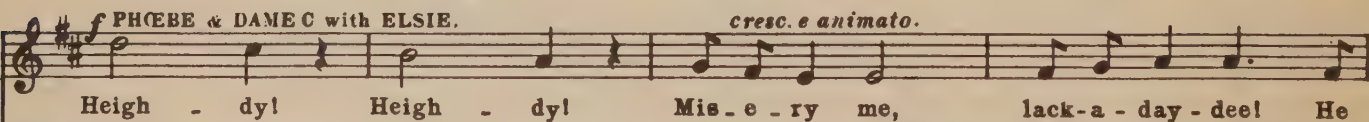
1st SOP. with ELSIE.



2nd SOPS.



TEN. & BASS.

*f* PHOEBE & DAME C with ELSIE.*cresc. e animato.*

cresc.

sipped no sup and he craved no crumb, As he sighed for the love of a la - dye!

cresc.

cresc.

***ff* TUTTI.**

Heigh - - - - - dyl - - - - - Heigh - - - - -

Heigh - - - - - dyl - - - - - Heigh - - - - -

ff

- - - - - dyl - - - - - Heigh - - - - -

- - - - - dyl - - - - - Heigh - - - - -

The musical score is arranged in four systems, each containing a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature is one sharp (F#), and the time signature is 8/8.

System 1: The vocal lines begin with the lyrics "- dy!" followed by "Heigh - - - dy! Heigh - - -". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

System 2: The vocal lines continue with the lyrics "- dy! Heigh - - - - -". The piano accompaniment maintains the rhythmic pattern.

System 3: The vocal lines continue with the lyrics "- dy! Heigh - - - - -". The piano accompaniment features a more complex rhythmic pattern with many beamed notes.

System 4: The vocal lines continue with the lyrics "- dy! Heigh - - - - -". The piano accompaniment features a more complex rhythmic pattern with many beamed notes.

The Pirates of Penzance

WRITTEN BY
W. S. GILBERT



COMPOSED BY
ARTHUR SULLIVAN

VOCAL SCORE
VOCAL SCORE (Bound in Cloth)

PIANOFORTE SOLO
LIBRETTO



POOR WAND'RING ONE (In F and A flat)

THE POLICEMAN'S SONG

I AM A PIRATE KING

THE MODERN MAJOR-GENERAL

AH! LEAVE ME NOT TO PINE ALONE (Duet)

CLIMBING OVER ROCKY MOUNTAINS (Chorus). Octavo



VALSE (Solo or Duet)	...	...	...	...	...	...	Arranged by CHARLES D'ALBERT
LANCERS (Solo or Duet)	...	...	...	...	...	...	Arranged by CHARLES D'ALBERT
QUADRILLES (Solo or Duet)	...	...	...	...	...	...	Arranged by CHARLES D'ALBERT
GALOP (Solo or Duet)	...	...	...	...	...	...	Arranged by CHARLES D'ALBERT
POLKA	...	...	...	...	...	...	Arranged by CHARLES D'ALBERT



GODFREY'S PIANOFORTE SELECTION.

HILLER'S FANTASIA.

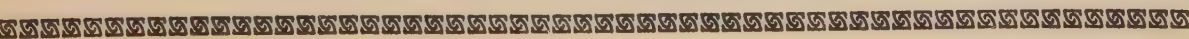


HENRY FARMER'S VIOLIN AND PIANOFORTE SELECTION.



SELECTION. For Full and Small Orchestra and Military Band.

VALSE, LANCERS, QUADRILLES, GALOP AND POLKA. For Full and Small Orchestra.



CHAPPELL & CO. Ltd. 50, NEW BOND STREET, LONDON, W. 1.
NEW YORK — SYDNEY

THE GONDOLIERS

OR THE KING OF BARATARIA

WRITTEN BY
W. S. GILBERT



COMPOSED BY
ARTHUR SULLIVAN

VOCAL SCORE
VOCAL SCORE (Bound in Cloth)

PIANOFORTE SOLO
LIBRETTO



TAKE A PAIR OF SPARKLING EYES. (In E flat and F.)
WHEN A MERRY MAIDEN MARRIES.
KIND SIR, YOU CANNOT HAVE THE HEART.
THERE LIVED A KING.
IN ENTERPRISE OF MARTIAL KIND.
NO POSSIBLE DOUBT WHATEVER.
A REGULAR ROYAL QUEEN. (Quartet.) Octavo.



VALSE (Solo or Duet)	...	...	...	...	...	...	Arranged by P. BUCALOSS
LANGERS (Solo or Duet)	...	...	...	...	...	...	Arranged by P. BUCALOSS
QUADRILLES (Solo or Duet)	...	...	...	...	...	...	Arranged by P. BUCALOSS
POLKA (Solo)	...	...	...	...	...	...	Arranged by P. BUCALOSS



GODFREY'S PIANOFORTE SELECTION (Solo or Duet).

KUHE'S FANTASIA.

BOYTON SMITH'S FANTASIA.

SMALLWOOD'S FANTASIA.



FARMER'S VIOLIN AND PIANOFORTE SELECTION.



GODFREY'S SELECTION. For Full and Small Orchestra and Military Band.
VALSE, LANGERS, QUADRILLES, AND POLKA. For Full and Small Orchestra.

CHAPPELL & CO. Ltd. 50, NEW BOND STREET LONDON, W. 1
NEW YORK — SYDNEY

[illegible]

Sullivan, Arthur S.
The yeomen of the guard; or
The merryman and his maid.

M
1503
.S949
Y3

The Savoy Opera Series

OF PIANOFORTE ALBUMS

containing excerpts from the
FAVOURITE GILBERT & SULLIVAN OPERAS.

SIMPLY AND ARTISTICALLY ARRANGED, FINGERED AND PHRASED

By THOMAS F. DUNHILL.

"THE MIKADO"

THE SUN WHOSE RAYS ARE ALL ABLAZE.
HOLD THE LORD HIGH EXECUTIONER.
THREE LITTLE MAIDS FROM SCHOOL.
WILLOW, TIT-WILLOW.
A " IS HAPPY, "B" IS NOT.
THE FLOWERS THAT BLOOM IN THE SPRING.

"PIRATES OF PENZANCE"

I AM A PIRATE KING.
CLIMBING OVER ROCKY MOUNTAINS.
WHEN FRED'RIC WAS A TINY LAD.
DOOR WAND'RING ONE.
THE POLICEMAN'S SONG.
H, LEAVE ME NOT TO PINE ALONE.

"H.M.S. PINAFORE"

I AM THE CAPTAIN OF THE PINAFORE.
I CALLED LITTLE BUTTERCUP.
HE IS AN ENGLISHMAN.
SING HEY, THE MERRY MAIDEN.
THINGS ARE SELDOM WHAT THEY SEEM.
EVER MIND THE WHY AND WHEREFORE.

"PATIENCE"

WHEN FIRST I PUT THIS UNIFORM ON.
RITHEE, PRETTY MAIDEN.
CANNOT TELL WHAT THIS LOVE MAY BE.
SING "HEY TO YOU, GOOD-DAY TO YOU"
SILVER'D IS THE RAVEN HAIR.
HE MAGNET AND THE CHURN.

"PRINCESS IDA"

H, DAINTY TRIOLET.
SING HOITY-TOITY.
THE MAIDEN AND THE APE.
MUCH A DISAGREEABLE MAN.
SOMETHING WHATEVER TO GRUMBLE AT.
HIS HELMET, I SUPPOSE.

"TRIAL BY JURY"

MARK, THE HOUR OF TEN IS SOUNDING.
HE JUDGE'S SONG.
NOW, JURYMEN, HEAR MY ADVICE.
H, JOY UNBOUNDED.
H, GENTLEMEN, LISTEN I PRAY.
COMES THE BROKEN FLOWER.

"THE GONDOLIERS"

THE GAVOTTE.
THE MERRIEST FELLOWS ARE WE.
THERE LIVED A KING.
A REGULAR ROYAL QUEEN.
NO POSSIBLE DOUBT WHATEVER.

"YEOMEN OF THE GUARD"

WHEN OUR GALLANT NORMAN FOES.
I HAVE A SONG TO SING, O!
WHEN A WOOER GOES A-WOOING.
STRANGE ADVENTURE.
WHAT A TALE OF COCK-AND-BULL.

"IOLANTHE"

THE SENTRY'S SONG.
FINAL CHORUS. ACT I.
WELCOME TO OUR HEARTS AGAIN.
WHEN BRITAIN REALLY RULED THE WAVES.
NOTHING VENTURE, NOTHING WIN.

"RUDDIGORE"

I KNOW A YOUTH.
THE HORNPIPE.
HAPPILY COUPLED ARE WE.
THE PRETTY LITTLE FLOWER AND THE GREAT
OAK TREE.
WHEN THE NIGHT WIND HOWLS.
I ONCE WAS A VERY ABANDONED PERSON.

"UTOPIA, LIMITED"

O MAKE WAY FOR THE WISE MEN.
ALTHOUGH OF NATIVE MAIDS THE QUEEN.
WHEN BUT A MAID OF FIFTEEN YEAR.
DRAWING ROOM MUSIC.
SOME SEVEN MEN FORM AN ASSOCIATION.

"THE SORCERER"

THE VICAR'S SONG.
WELCOME JOY, ADIEU TO SADNESS.
THE MINUET.
MY NAME IS JOHN WELLINGTON WELLS.
FOR LOVE ALONE.
SHE WILL TEND HIM.

"THE GRAND DUKE"

BY THE MYSTIC REGULATIONS.
TAKE CARE OF HIM.
THE GOOD GRAND DUKE OF PFENNIG—
HALBPENNIG.
THE PRINCE OF MONTE CARLO.
AS BEFORE YOU WE DEFILE.

EACH ALBUM Price 2/- net. (By Post 2/2.)

CHAPPELL & Co., Ltd., 50, New Bond Street, London, W.1.

Popular Comic Oper

By W. S. GILBERT and ARTHUR SULLIVAN

"THE GONDOLIERS"; or, "The King of Barataria."
"IOLANTHE"; or, "The Peer and the Peri."
"THE MIKADO"; or "The Town of Titipu."
"PATIENCE"; or, "Bunthorne's Bride."
"THE PIRATES OF PENZANCE"; or, "The Slave of Duty"
"PRINCESS IDA"; or, "Castle Adamant."
"RUDDIGORE"; or, "The Witch's Curse."
"UTOPIA, LIMITED"; or, "The Flowers of Progress."
"TRIAL BY JURY."
"THE GRAND DUKE"; or, "The Statutory Duel."
"THE YEOMEN OF THE GUARD"; or, "The Merryman
and his Maid."



"HADDON HALL," by SYDNEY GRUNDY and ARTHUR SULLIVAN
"IVANHOE," by JULIAN STURGIS and ARTHUR SULLIVAN.



ALL THE ABOVE CAN BE HAD AS FOLLOWS:—

Vocal Score, complete. Vocal Score, complete (bound). Pianoforte Solo, complete.
Libretto. Separate Songs, Dance Music, Selection and other arrangements.



"THE FORESTERS," by LORD TENNYSON and ARTHUR SULLIVAN

The Songs, Choruses and Incidental Music, complete.

Selection for Piano, by C. GODFREY.

CHAPPELL & CO. Ltd. 50, NEW BOND STREET LONDON
NEW YORK — SYDNEY